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ICI ON PARLE FRANÇAIS

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Level One

TEACHER'S TEXTBOOK

by

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M.K.

D.K.

INTRODUCTION

ICI ON PARLE FRANÇAIS, Level 1, is the first of a series of consecutive, linguistically oriented texts for use in North American school systems.

Level 1 presents a complete program for an introductory course in French designed for pre-adolescents.

COMPONENTS OF THE PROGRAM

The Teacher's Text Part 1 - Reference Section

A. Learning a Second Language
 – a statement of philosophy and linguistic principles
B. Program Analysis
 – with comments on methodology
C. Recommended Procedures
 – for the teaching of each component of a Unit of work
D. A List of Common Classroom Expressions
E. A List of French Christian Names
F. An Index of Methods and Procedures

Part 2 – Course Sections

A. Eight Units of work in separate sections
B. Eight Sections of Tape Scripts
C. A Section of Aural Tests
D. A Section of Songs, Games and Activities.

Audio-Visual Aids

1. Eight pictorial wall charts
2. A set of flashcards. These consist of numerals (1 – 31) which may be prepared by the teacher or students on sheets of paper or card as required in the Units.
3. A set of ten tapes.

Student Materials

1. Phonograph records for home practice.
2. A booklet entitled "The Story of Language".

ICI ON PARLE FRANÇAIS, Level 1, presents the teacher's text in loose-leaf binder format with coloured indices separating the sections, to afford maximum flexibility in handling the program contents. This type of format permits convenient cross-reference among the various components of the program. For example, a teacher preparing to teach Unit 4 of the course may wish to refer simultaneously to the Unit 4 section, the tape script, reference section, and the songs or tests. The loose leaf format will allow the teacher to extract the appropriate pages, and the task of lesson-planning will be greatly simplified.

We sincerely hope that this program, combining course content, methodology and teaching procedures within one cover, will facilitate the teacher's preparation and presentation of lessons.

M.K.

D.K.



PART I, SECTION A

LEARNING A SECOND LANGUAGE

Why? The need for understanding between peoples of different cultures and languages has never been more obvious than in our present world. This understanding depends upon communication.

In learning to speak and understand a second language our students begin to perceive that there are other ways of viewing and organizing facts, ideas and feelings, quite different from our own, and yet justified and valid. From this realization can grow the true understanding of other races and nations, and an appreciation of their background, beliefs and problems.

When? Psychological and linguistic research indicate that students should begin to learn a second language in the pre-adolescent years. It is at this period of their psychological and physiological development that students are best able to master the basic skills of speech: sound discrimination and speech imitation.

The pre-adolescent, being flexible, is able to discern new sound patterns and to adapt to them. Because he is not self-conscious, he is willing to practise the new sound system, and to try to achieve a high level of accuracy.

Students of this age are also attracted by the "foreign" aspect of the language and this heightens their interest and stimulates their active participation in the learning processes.

How? Within the past few decades there has been an increasingly scientific approach to language learning. Many theories, formerly accepted or rejected on the basis of subjective opinion, have been tested and conclusively evaluated. It is now possible to base a language program upon a coherent set of proven principles.

ICI ON PARLE FRANÇAIS, Level I, is based on the linguistic analysis of language, and combines linguistic principles with the best of traditional and modern methodology and teaching techniques.

ICI ON PARLE FRANÇAIS, Level I, is based upon the following linguistic principles:

a) Speech is the primary means of communication. Therefore, the main emphasis of an introductory course should be placed on the development of the two basic skills of speech communication: auditory discrimination of sound, and oral expression.

b) Speech is a complex set of habits. To learn a second language a new set of speech habits must be developed. Only intensive drill and frequent repetition will consolidate the desired speech habits.

c) Of the four main skills to be mastered in learning a second language: 1) auditory discrimination of sound, 2) oral expression, 3) reading, and 4) writing, the first two are most easily mastered by students of the pre-adolescent age group.

d) A second language is most effectively learned when the course content is based on a systematic and gradual introduction of structures.
e) Vocabulary must be limited and must arise naturally out of the situation being presented.

For these reasons *ICI ON PARLE FRANÇAIS, Level I,* stresses a completely oral approach based on the planned introduction of structures and limited vocabulary. To allow the necessary time for the mastery of the oral skills, reading and writing are *not* introduced in this initial phase of the program. There is, therefore, no textbook for the student, nor any writing by teacher or student.

PART I, SECTION B

Program Analysis With Comments on Methodology

THE COMPONENTS OF A UNIT

Each unit of work contains a variety of materials and techniques designed to implement the linguistic principles upon which the program is based and, at the same time, to appeal to the interests of the students' age group and to allow the teacher scope for frequent changes of pace within a lesson. Specific procedures for teaching each component of a unit of work are presented in Part I, Section C of this text.

Most units of work in *ICI ON PARLE FRANÇAIS, Level I,* consist of the following components:

1) a summary of the structures and vocabulary to be presented in the unit
2) a list of the audio-visual aids required for the presentation of the unit
3) a suggested division of time
4) picture-study exercises
5) suggested question-answer drills on the picture-study exercises
6) a situation dialogue
7) a personalized question-answer exercise based on the situation dialogue
8) a set of tape scripts to accompany the recorded pattern drills
9) a tape script to accompany the recorded aural tests and anecdotes for comprehension
10) suggestions for games and songs
11) reproductions of the wall charts to be used with the unit.

STRUCTURES AND VOCABULARY

The core of each unit of work in *ICI ON PARLE FRANÇAIS, Level I,* is a set of basic structures which are first presented in simple conversational exchanges. They are imitated, memorized, manipulated through pattern drills, and then re-introduced in developed situation dialogues, anecdotes for aural comprehension and question-answer exercises. Each stage of this development is reinforced through pronunciation and structure drills on recorded tapes. Constant review is provided by the systematic re-entry of the structures and vocabulary of previous lessons, and by specific review exercises recorded on tapes.

Since the main emphasis of the program is placed on the mastery of the structures introduced, the vocabulary is deliberately limited to include only those words, expressions and structures which are essential to simple communication within the scope of the students' common interests.

The choice of the vocabulary included in *ICI ON PARLE FRANÇAIS, Level I*, has been guided by the high frequency vocabulary lists provided in *Le Français Fondamental*, 1er Degré, Institut Pédagogique National, Paris. However, when a word or an expression not appearing in *Le Français Fondamental*, was judged necessary to maintain the naturalness of the language in a given situation, it has been included.

AUDIO-VISUAL AIDS

ICI ON PARLE FRANÇAIS, Level I, is more than a text. It is a package of materials designed to be used as mutually dependent parts of the introductory French program.

Tapes

The tapes form an integral part of each lesson. The recording of the tapes has been supervised by a phonetician, thus ensuring the standard of pronunciation, intonation and naturalness of the language. The taped material provides a perfect model, reinforces the work introduced by the teacher each day, and provides variety in the lesson.

The tapes have been recorded by native French speakers. Careful attention has been given to accent, clarity and timing. The pace of delivery is that of normal speech, but the length of oral units to be drilled, and the timing of presentation in pattern drills, have been carefully controlled.

Since the personality of a voice can influence auditory comprehension, a variety of voices has been used on the tapes. Because correct French speech allows a certain latitude in pronunciation, the voices on the tapes reflect some of the variations which may be encountered by students when they meet people of different French heritage.

A separate section for each unit provides the full tape script of all pronunciation and pattern drill exercises, including the English instructions. Recorded materials consist of:

1.) imitation drills
2.) pattern drills
3.) phonic drills
4.) dramatic readings of situation dialogues
5.) a teaching presentation of the dialogues
6.) anecdotes for comprehension
7.) aural tests
8.) songs

Phonograph Records

Records are provided for the students. These records enable each student to practise his French at home, and form the basis of his homework assignments.

Wall Charts and Flashcards

ICI ON PARLE FRANÇAIS, Level I, relies upon direct-method techniques, and therefore provides visual-aid materials to permit the introduction of a situation dialogue without recourse to English. A set of large, clearly-defined, pictorial wall charts is provided. Side A of each chart presents a general view of the setting and situation treated in the dialogue. Side B breaks down the development of the action in a series of consecutive scenes. Great care has been taken to ensure that the wall chart presents a clearly focussed representation of the ideas expressed in the language being learned.

Sets of flashcards consisting of numerals, are easily prepared by the teacher or students.

THE STUDENT'S BOOKLET

As well as mastering the basic skills of a second language, students should begin to develop a general concept of the nature of language. It is planned that a booklet, which presents an elementary view of some of the aspects of language, will be provided. Entitled "The Story of Language" it discusses, in general terms:

1.) a story of the development of language
2.) types of communication
3.) the values of learning a foreign language
4.) a linguistic consideration of language
5.) the skills to be developed
6.) the techniques used to develop these skills
7.) the position of French in the modern world
8.) the countries in which French is spoken

"The Story of Language" is to be read by the students at home. The information it contains will serve as a background to their classroom work. It will promote a constructive attitude to the study of language, and it will provide for parents some answers to questions that may arise about the language program.

IMPLEMENTING THE PROGRAM

The material presented in *ICI ON PARLE FRANÇAIS, Level I,* is intended as an introductory course in French. It is assumed that the teacher adopting this program will have at least twenty minutes a day, five days a week, with each class following the course. If timetable conflicts force a compromise with this schedule, it should be remembered that frequent, short periods are preferable to a few longer periods. Frequency of practice has been found to be a key factor in the success of language programs.

Since the language teacher will be making constant use of a tape recorder, tapes, wall charts and hand props, it will be necessary to have adequate storage space for language equipment in each classroom.

French in the Classroom

Because of the limited time available for the development of auditory comprehension and oral facility, the use of French in the classroom must be stressed. *ICI ON PARLE FRANÇAIS, Level I,* is designed to provide the student with the maximum opportunity to hear and to speak French. From the very first meeting of the teacher with his class, it is possible to present all material in French. Teachers must avoid translation from French into English as a device for ensuring or checking comprehension.

While conducting a lesson, the teacher will use expressions such as **Levez-vous. Asseyez-vous. Écoutez. Ne parlez pas.** A list of these useful classroom expressions is included in Part D of the Reference Section. Because these expressions are used constantly by the teacher, the students come to understand them although they may not use them all actively. By the end of the introductory program, therefore, the students' ability to understand spoken French will exceed their ability to express themselves in French.

The students' success in achieving a good French pronunciation will depend largely on the excellence of the model provided by the teacher. Teachers who have not had extensive training in oral French will find that judicious use of the pre-recorded tapes and of the list of classroom expressions in Part D of the Reference Section will contribute greatly to their confidence and success in implementing the direct-method procedures which are recommended.

Maintaining High Standards

During the first lessons with his class, the teacher must establish the standard of pronunciation and intonation that will be maintained throughout the program. If careless pronunciation and intonation are accepted in the early stages of the course, the students will never realize the level of achievement of which they are capable.

The teacher must assess the student's effort. If he is doing his best, but has not yet mastered the material in question, it is unwise to spend too long with him. Short, intensive drills at frequent intervals will benefit him more than relentless repetition on one occasion. There is also the obvious danger that, if the teacher spends too long with one student, the attention of the rest of the class will fade. However, if a teacher feels that a student is not doing his best, he should insist upon better performance. When students realize that careless, half-hearted efforts are not acceptable, they soon begin to do their best on the first attempt.

The students' interest and satisfaction in the language program will correspond to their sense of achievement. Therefore, the teacher must use his judgement to guide every student, sometimes gently, sometimes firmly, toward the rewarding experience of achievement.

Because a teacher works so closely with his students over a long period of time, he may become inured to certain errors in pronunciation and intonation, and will have difficulty in evaluating objectively the quality of his students' work. Therefore, there are times when the teacher must consciously disassociate himself from his teaching role and listen to his students as if he were a visitor to the classroom. If the students do not sound "French", the teacher should analyze the vowels, the nasals, the consonants "r" and "l", the intonation and stress, in order to discover the area in which his students need further practice and drill. The teacher should also listen carefully to ascertain if the expression of voice used by the students reveals an understanding of the ideas they are expressing, or if their delivery is mechanical and non-meaningful.

Pace of the Lesson

The pace of a lesson is not something that happens automatically. It is established by the teacher. The pace of a lesson may vary from class to class depending upon the nature of the lesson and the personality of the class. However, the teacher of an oral French program must be sensitive to the importance of maintaining a lively, challenging pace throughout a lesson. He must be well-prepared for his lesson so that there will be no long pauses while he considers what he is to say or do next.

Students must be trained to stand up immediately when called upon, to answer without hesitation, and, if they are required to move about the classroom, to move quickly.

When presenting basic conversations, situation dialogues, or answering questions, students should be cautioned against allowing long pauses between lines of the dialogue or between question and answer. When these sequential patterns of speech have been drilled to the point of control, students should be expected to give automatic oral responses to the auditory stimuli. Unless they do this, the dialogue becomes lifeless, the language loses its meaning, and the pace of the lesson is destroyed.

Rapport and Attitude

The success of an oral program depends upon many contributing factors: the nature of the course and program, the size of the class, the frequency and length of lessons, and the attitude of the participants. Many of these factors are already established when the teacher meets his students for the first time, but there is one vital factor over which the teacher has virtually complete control, and that is attitude.

The fact that an oral language program is predominately a drill program is no reason to assume that it must be dull or monotonous. The fact that a high standard of achievement must be demanded of all students, does not predicate a grim atmosphere. The teacher who enjoys his subject, who is well prepared for each lesson, and who brings a spirit of enthusiasm and vitality into the classroom will establish the ideal climate for successful and pleasurable achievement.

Students must participate fully, actively and willingly if they are to derive the maximum benefits from their French program. This kind of participation is found only in classes where there is courteous respect and appreciation between teacher and students, and among the students themselves. Ridicule is the worst enemy of language learning and must never be tolerated in the French class. The teacher's handling of the students' problems will set the example for the class. The teacher's commendation of a weak student's sincere efforts will help the others to appreciate that even partial achievement, in some cases, is an accomplishment worthy of admiration.

While enthusiasm and enjoyment are essential in the language class, excitement must never be allowed to develop into confusion and chaos. The novelty of the second language and the humour inherent in exaggerated facial expressions and pantomime, may give rise to embarrassment and foolishness on the part of the students in the initial lessons of the course, unless the situation is firmly and intelligently controlled by the teacher. With some classes it may be worthwhile to devote a few minutes to a discussion of the objectives of the language program and to an explanation of the need for co-operation, courtesy, effort, and a happy balance between fun and hard work.

Recognition of Achievement

Experienced teachers have long been aware of the positive value of sincere praise in the classroom. "Nothing succeeds like success". A smile accompanied by a word of commendation, a **Bravo!**, a **Très bien!**, will bring that sense of gratification which leads to further efforts and to greater achievements. The student who is rewarded by the teacher's approval enjoys a pleasant experience, and others are encouraged to earn similar recognition.

Praise, however, must be reserved for true merit. This does not suggest that perfection alone is praise-worthy. Achievement is relative to the ability of the individual, and a fine effort by a weak student should certainly be recognized and acclaimed.

The judicious use of praise by the teacher will soon establish in the minds of the students the standards of effort and achievement which are to be considered worthy in the language class.

PART I, SECTION C

Teaching Procedures

The teaching procedures recommended for each component of a unit of work are designed to provide the students with the planned practice which is necessary to enable them to understand and to express themselves in French.

Since *ICI ON PARLE FRANÇAIS, Level I*, is a purely aural-oral course, teachers must be cautioned against using any form of the written language in the classroom.

CONVERSATIONAL EXCHANGES

The conversational exchanges are designed to allow the teacher to introduce orally the structures and vocabulary to be mastered within a unit of work.

Care must be taken to ensure that the students first understand the idea conveyed by the sounds before repeating them. For this reason, the conversational exchanges have been carefully developed to facilitate clear association of meaning with language. Since the students' comprehension of new material is gradual, interpretive devices will be needed to help the student grasp the idea. These devices may include expressive use of the voice, gestures, actions, or hand-props such as pictures and objects.

In preparing the lesson, the teacher will anticipate the need for devices to clarify the meaning of the conversation to be taught. These may be as simple as the nodding of the head to accompany **oui**, the turning of the head from side to side to accompany **non**, the shaking of hands while saying **Bonjour**, or the effective use of inflection and stress to interpret **vite** and **len-te-ment.**

The conversational exchanges are usually short, and the ideas expressed are fairly obvious. The teacher presents the conversation as a whole, interpreting the language as he proceeds. He then repeats the first line of the conversation at normal speed, and the class imitates the teacher's model in unison. The teacher does not speak as the class does this unison work. He listens carefully for errors. Major errors must be corrected from the very beginning to prevent incorrect habits from becoming established. When an error in pronunciation is detected, the error may be contrasted with the correct pronunciation and the perfect model should then be drilled for mastery.

The procedure of teacher-model followed by class-repetition in unison is practised several times until the class as a whole can imitate the pattern of speech without hesitation and with good pronunciation and intonation. The teacher then repeats the model and has individual students repeat it. During these individual repetitions the teacher again corrects errors in pronunciation and intonation. An error made by a student is corrected by the teacher or by another student; the first student then repeats the corrected form; finally the whole class is drilled in unison on the corrected form.

When preparing his lesson, the teacher will foresee the sounds which will cause the greatest difficulty. These will be either sounds that do not exist in the native language, or sounds which are affected by interference from the native tongue. In either case, if the distortion of the sound obscures meaning in the target language, the correct pronunciation must be drilled carefully.

After a pattern of speech is introduced and drilled carefully, it may be necessary to isolate a word or syllable that contains a problem sound and drill it by itself. However, when this is done, it is important that the whole expression be redrilled immediately so that the natural tempo, stress and intonation are restored.

Unison work plays an important part in the initial steps of memorizing a structure. It permits every student to participate aloud, and it offers the more timid the opportunity to make his first efforts as a member of a group. Unison work begins with a class response. Then, when facility is achieved by the class and has been tested by individual responses, further unison work may be performed by smaller groups; e.g. individual rows, all of the boys, all of the girls, or any group the teacher may designate.

The first opportunity for group-response work, that is, response work other than straight repetition, arises when the second line of the dialogue in a basic conversation has been learned by the class in unison and drilled individually. Now the teacher designates groups of students and assigns roles according to the requirements of the conversational exchange being studied. Group one, in unison, presents the first line of the dialogue. Group two, in unison, replies, and so on.

Effective unison work requires time and training. Students must understand that they must speak as one voice in unison exercises. The teacher establishes a definite hand signal to indicate the beginning of a unison speech, and the tempo is maintained by means of conducting with hand motions or by tapping out the rhythm of the speech. Students must also

listen to the class response while speaking, in order to synchronize their individual voices with those of the group.

While concentrating on the quality of the unison work, the teacher must also watch carefully for individual students who are not participating in the exercise. By watching the students' lips, the teacher will soon detect those who are merely pretending to work. He may also walk up and down the aisles listening carefully as he passes students. When he detects a student who is not working, he asks that student to give an individual presentation of the work being drilled. Techniques for checking unison work are essential to full participation.

As soon as unison and group work have developed a sufficient command of the conversational exchange, individual students should be given the opportunity to use this conversation as vital language in a living situation. The pre-adolescent loves to act, and it takes little encouragement or leadership from the teacher to have the conversational exchanges presented as miniature plays.

Two students, or more as required, act out the conversation no matter how simple it may be. Even if it is merely a question and answer, the students must see the language functioning as it does in real life. Accuracy of pronunciation and intonation continues to be a matter of prime importance, and meaningful expression in the voice must not be overlooked. If a student asks a question, his voice should indicate that it *is* a question, and that he is interested in finding out the answer. However, teachers must beware of discouraging the students by breaking into the conversation with a constant barrage of corrections. Unless the work is entirely unacceptable, the teacher should make a mental note of the difficulties and drill the individuals and the class after the conversational exchange has been completed.

The constant repetition inherent in learning by rote, can lead to mechanical expression, and the language will lose its meaning if spoken in a dead, meaningless tone. To counteract this danger, this program includes a wide variety of presentations of structures in different contexts which will appeal to the pre-adolescent and will allow his active participation in the class. The teacher will, of course, use his own imagination and ingenuity to add to these variations in a constant effort to keep the language alive and expressive. Teachers will find that the students themselves, with a minimum of guidance, will create situations in which to use the language at their command.

The importance of creating a convincing situation in which the language can function can not be over-estimated. The setting of the scene and the preparation of the necessary hand props are the responsibility of the students, another facet of their active involvement in the lesson.

TAPED DRILLS

There are taped drills to accompany each lesson. The level of achievement of an individual class should dictate the inclusion or omission of a specific drill. Teachers are cautioned, however, that the drills serve a specific purpose in furthering the development of the students' language skills, and any liberties taken with the suggested use of the drills should be given careful consideration.

Imitation Drills

Each lesson, which introduces new conversational material, to be memorized by the students, contains a taped imitation drill. After the teacher has taught and drilled the new conversational exchange, the recorded presentation is used. The conversation is presented line by line with spaced pauses to allow student repetitions.. In this way, the new work is reinforced and the students' auditory experience is broadened by hearing a different voice. Imitation drills are also provided for picture-study lessons and for the introduction and teaching of the situation dialogue.

Articulation, Intonation and Stress Drills

Taped articulation, intonation and stress drills offer concentrated practice in the areas of major conflict between the native language and the target language.

The articulation drills emphasize French sounds that do not exist in English, and those French sounds which suffer strong interference from English sounds. They also provide practice in essential liaison and in the contrast of those sounds within the French language which affect meaning.

The intonation drills teach the basic rhythms of the French language, and concentrate on the features of French intonation patterns which are different from English.

The stress drills emphasize the even stress that is given to each French syllable so that students will not transfer the English stress pattern to their French speech.

These drills reinforce the work on articulation, intonation and stress done by the teacher as he teaches new material.

Structure Drills

The basic structures that form the backbone of the conversational exchanges memorized by the students are manipulated by means of recorded structure drills. Through these drills the student is made aware of the potential of expression that each structure offers him.

In *Level I*, these pattern drills comprise simple substitution, and transformation drills.

Example of Substitution Drill

Model: **C'est un livre.**
Cue: **cahier.**
Student: **C'est un cahier.**
Cue: **fenêtre**
Student: **C'est une fenêtre.**

Example of Transformation Drill

Model: **Je suis malade.**
Cue: **Tu**
Student: **Tu es malade.**
Cue: **Il**
Student: **Il est malade.**

These drills develop the student's command of the structure. When he realizes the variety of expression made possible by simple substitution or transformation within the framework of a structure, the student begins to make effective use of the second language at his command.

Notes on the Use of Tapes

The successful use of tapes demands careful organization. Before each lesson the teacher must refer to the unit booklet to ascertain what taped material he will need for the class. The taped material for each unit is recorded on one two-track tape. Each tape is numbered to correspond to a given unit.

Before each class, the tape must be set up on the tape recorder at the correct setting for the required drill. When the teacher reaches the point in his lesson at which he requires the taped drill, he simply presses the "play" button and no time is lost.

The effective use of tapes also depends on the careful training of the students. Before the taped drill begins, they must understand the nature of the drill, how it is constructed, and what they are expected to do. Students should know the benefits to be derived from a drill so that they may concentrate intelligently upon the skills in question and make the best possible use of the exercise. For this reason most of the taped drills are prefaced by an explanation and instructions presented in English by the instructor on the tape.

The arbitrary speed of the taped exercises has been deliberately established to maintain the natural pace of the language. This may present problems until the students have been trained to maintain the required pace for this type of exercise. The timed pauses for student responses have been carefully gauged, but students must learn to respond promptly to the aural stimulus, if they are to complete their response before the next stimulus is presented.

PICTURE STUDY LESSONS

Side A of the wall chart for each unit presents a full pictorial view of the general situation which is to be presented in the situation dialogue. Side B of the chart follows the development of the story by means of a series of smaller illustrations.

To prepare the students for the situation dialogue, the teacher will spend approximately two lessons on the picture study. Using the A side of the chart, the teacher will make a few simple statements about the picture. These statements, provided in the text of the unit, establish some of the details of the situation, and review the structures and vocabulary of the conversational exchanges which are to be reintroduced in the situation dialogue. The picture study lessons also provide the teacher with the opportunity to introduce and drill any item of vocabulary which has not yet been learned, but which will appear in the situation dialogue. After the initial presentation of the prescribed statements by the teacher, each sentence is patterned and repeated in unison and then individually by the students.

When the class has control of these descriptive statements, the teacher then asks simple questions about the scene. Sample questions and answers are provided in each unit. These question-answer exercises provide further practice and review of structures and vocabulary.

SITUATION DIALOGUES

The situation dialogues in *ICI ON PARLE FRANÇAIS, Level I*, are the highlight of each unit. They are natural conversations developed around specific situations of interest to the pupils. They are constructed to allow re-entry and drill, in a new context, of structures already learned in the basic conversations, and are intended for presentation as classroom plays.

When the picture study lessons have been completed, the teacher presents the dramatized taped dialogue in conjunction with Side B of the wall chart. As the actors on the tape speak their parts, the teacher points to the appropriate activity or speaker in the illustration. The students should hear the dialogue at least twice on the initial presentation.

They are now ready to begin to imitate and memorize the situation dialogue. The dialogue has been divided into short scenes. Each scene represents a block of material suitable for teaching in one period. A teaching presentation, consisting of several steps, is presented on the tape.

When the taped drill on the situation dialogue has been completed, the teacher divides the class into groups according to roles in the scene being taught. Each group is responsible for only its own speeches and cues. The teacher drills all the speeches of

the scene by group unison repetitions until the lines and their sequence have been mastered. When the speeches have been memorized by the groups, individual students are invited to act out their respective roles, and, in subsequent lessons, as each scene is mastered, it is acted in sequence with the preceding scenes until the whole dialogue is being presented.

Students should be encouraged to invent appropriate actions and business, to supply incidental costume effects and hand props, and to change the names of the characters or even the lines themselves, providing that they stay within the scope of the structures and vocabulary they have learned.

To provide an added incentive to the achievement of excellence, a few days may be devoted to a series of competitive presentations of the situation dialogue once the unit has been completed. Students may be assigned to teams. Each team consists of a complete cast for the dialogue, and its assignment is to appoint a director and to plan its own presentation of the dialogue. Each presentation is judged by the teacher and class, and the best entry is permitted to present the dialogue for a visitor, for another class, or at a school assembly.

QUESTION AND ANSWER EXERCISES

Simple question and answer exercises are included in the picture study lessons, and in later units a series of personalized questions based on the content of the situation dialogue are also included in the lesson material.

These question and answers give extra practice in using the structures and vocabulary of the dialogues, and provide a check on comprehension and expression.

Questions on the situation dialogues should be introduced after the corresponding block of dialogue has been mastered and enacted.

Question and answer exercises should be conducted by the students without teacher participation, as soon as they are competent to take over the exercise.

TESTING

Anecdotes for Listening Comprehension

After the situation dialogue has been learned and enacted, and when the question and answer exercises have been practised, the teacher introduces the anecdote recorded on the test tape. This anecdote provides further examples of the structures and vocabulary of the current unit and of previous units, and may introduce some points to be presented in subsequent units. Students should learn early in their experience in language study that understanding does not depend upon knowing all of the words used in a situation. They discover that, by using their imagination, by considering the context, and by dismissing unimportant words, they are able to understand quite fully what is being said.

Since the students are not to see any written French during this course, the questions on the listening comprehension test are presented in English. The story for comprehension and the prescribed multiple-choice questions are both printed in the Test section.

The anecdote is played through once while the students listen. The teacher then stops the tape-recorder and distributes mimeographed copies of the prescribed multiple-choice questions. The students may now refer to these questions as the anecdote is played through for a second time. This phase of the test serves as an exercise in directed listening. The students are then allowed a minute or two to underline the completion which makes each sentence correct.

It should be noted that the purpose of this test is to encourage careful listening, and to develop the skills of aural comprehension. Once the anecdote has been played twice and the short test has been completed, the purpose of the exercise has been accomplished, and no further teaching or discussion of the anecdote should be conducted.

Aural Tests

At the end of each unit an aural test should be administered. These tests are included on the test tape, and printed test sheets are provided for the students. These tests will permit the teacher to assess the level of achievement of his class in aural discrimination of sounds.

Oral Tests

Apart from the specific tests provided on the tapes, the teacher will want to evaluate his students' day-to-day performance in class. It is suggested that a few minutes per week be devoted to rating the oral work of individual students as they are performing such activities as: conversational exchanges, question-answer exercises, situation dialogues, taped pattern drills and games. Some of the qualities to be evaluated include: comprehension, as indicated by immediate physical or oral response to commands and questions; accuracy of pronunciation, intonation and stress; facility of expression, as indicated by the ability to combine structures and vocabulary to communicate meaning; and effectiveness of communication, as revealed by appropriate vocal expression for commands, questions, assertive statements and exclamations.

GAMES AND ACTIVITIES

Students of this age level require physical activity at frequent intervals if they are not to become restless. For this reason, the course includes many activities and games. The most valuable games and activities are those which serve the multiple purpose of providing relaxation and enjoyment while, at the same time, offering practice in language skills.

If a game is to be effective, the students must clearly understand its purpose and the rules that govern the players. Therefore, the rules should be explained briefly in English. So much time could be spent in trying to explain the rules in French that little time would be left to put the game into action, and confusion could result.

Once the rules are understood, however, the game must be conducted entirely in French.

Pace is an important consideration. Students must learn to move quickly into position for a game, and they must be trained to avoid long pauses which interfere with the necessary lively tempo.

SONGS

On the day that a song is to be introduced, the teacher must be sure that he has the recorded version ready to play before the class begins.

The first step should be a full presentation of the recorded song for general appreciation.

Following the procedures for presenting a conversational exchange, the teacher then presents the lyrics of the first verse of the song, line by line. When the second line is learned the students review the first two lines in sequence, and so on.

The recording will now provide a line-by-line presentation of the first verse. The artist sings the first line of the song. The musical accompaniment for this line is then repeated while the students sing. This procedure is repeated until the entire first verse has been sung.

The introductory presentation of the first stanza should now be replayed while the students sing the full verse with the artist.

The song section may include more than one verse of each song, but only one verse will be taught on the recording.

While the students are singing, the teacher should listen carefully for difficulties with pronunciation or melody. Extra practice should be given wherever weaknesses are detected.

PART I, SECTION D

COMMON CLASSROOM EXPRESSIONS

again	encore (une fois)
aloud	à haute voix
Answer.	Réponds. Répondez.
an answer	une réponse
Ask John a question.	Pose une question à Jean. Posez . . .
Begin.	Commence. Commencez.
better — That's much better	C'est beaucoup mieux.
blackboard	un tableau (noir)
Bring me the tape recorder.	Apporte-moi le magnétophone. Apportez . . .
captain — the captain of the team	le capitaine de l'équipe
chart	le tableau
Close the door.	Ferme la porte. Fermez . . .
Come here.	Viens ici. Venez . . .
Continue.	Continue. Continuez.
conversation	une conversation
Count from 2 to 8.	Compte de 2 à 8. Comptez . . .
dialogue	un dialogue
Draw a picture of . . .	Dessine une image de . . .
drill	un exercice
enough — That's enough.	Ça suffit.
Enter the classroom	Entre dans la salle. Entrez . . .
Excellent!	Bravo! Parfait! Excellent!
Excuse me.	Excuse-moi. Excusez-moi.
game	un jeu
Give me the wallchart	Donne-moi le tableau. Donnez . . .
Good!	Bien! Très bien! Bien fait!
Go to the door.	Va à la porte. Allez . . .
to your seat.	Va à ta place.
Goodbye	Au revoir
guest	un visiteur
hand — Raise your hand.	Lève la main. Levez . . .
Imitate.	Imite. Imitez.
improving — You are improving.	Tu fais des progrès. Vous faites . . .
Keep quiet.	Reste tranquille. Restez tranquilles.
Know — Do you know?	Est-ce que tu sais? Est-ce que vous savez?
Who knows?	Qui sait?
Leave the classroom.	Sors de la salle. Sortez . . .
Let us sing.	Chantons.
Let's see.	Voyons.
line	la ligne

Listen.	Écoute. Écoutez.
Listen carefully to the instructions	Écoute bien les directives.
locker	un casier
Look at the wallchart.	Regarde le tableau. Regardez...
office	le bureau
Open the door.	Ouvre la porte. Ouvrez la porte.
pardon? I beg your pardon?	Pardon?
Pay attention!	Attention!
picture	une image
Play the part of...	Joue le rôle de...
please	s'il te plaît; s'il vous plaît
principal	le directeur
Pronounce clearly.	Prononce distinctement. Prononcez...
pupil	un(e) élève
Put the charts in the box.	Mets les tableaux dans la boite. Mettez...
question	une question
Ask John a question.	Pose une question à Jean. Posez...
personal questions	des questions personnelles
Quiet!	Reste tranquille. Restez tranquilles.
	Ne parle pas. Ne parlez pas.
record	un disque.
Put on a record.	Mets un disque. Mettez...
record player	un tourne-disque
reel (of tape)	une bobine
Repeat the answer.	Répète la réponse. Répétez...
right. That's right.	C'est correct. C'est juste. C'est exacte. C'est ça.
That's not right.	Ce n'est pas correct, etc.
row	rang (premier, deuxième, etc. rang)
Rub off the blackboard.	Efface le tableau. Effacez...
score	(le nombre de) points
Keep score.	Compte les points. Comptez...
seat Go to your seat.	Va à ta place.
See you tomorrow.	A demain
Monday	A lundi.
Show me your pencil.	Montre-moi ton crayon. Montrez-moi votre crayon.
Sing.	Chante. Chantez.
Let us sing.	Chantons.
Sit down.	Assieds-toi. Asseyez-vous.
Speak clearly.	Parle distinctement. Parlez...
louder.	Parle plus fort. Parlez...
more quickly.	Parle plus vite. Parlez...
more slowly.	Parle plus lentement. Parlez...
Stand up.	Lève-toi. Levez-vous.
Stand up straight.	Tiens-toi droite. Tenez-vous...
Stop!	Arrête-toi! Arrêtez-vous!
student	un(e) élève
the students in the first row	les élèves au premier rang
Substitute	Substitut... Substituez...
Take a piece of chalk.	Prends une craie. Prenez...
tape	une bande
tape recorder	un magnétophone
teacher	un instituteur; une institutrice
team	une équipe
test	une épreuve

turn	It's your turn.	C'est (à) ton tour. C'est (à) votre tour.
	Whose turn is it?	A qui le tour?
Turn down the volume.		Diminue le volume. Diminuez . . .
up the volume.		Augmente le volume. Augmentez . . .
on the tape recorder.		Mets le magnétophone en marche.
off the tape recorder.		Arrête le magnétophone. Arrêtez . . .
understand.	Do you understand?	Comprends-tu? Comprenez-vous?
verse		une strophe
wallchart		un tableau
welcome.	You're welcome.	De rien.

PART I, SECTION E

FRENCH CHRISTIAN NAMES

Girls

Adèle	Adele
Alice	Alice
Anne	Ann
Barbara	Barbara
Caroline	Carolyn
Catherine	Catherine
Claire	
Denise	
Diane	Diane
Dorothée	Dorothy
Elisabeth	Elizabeth
Françoise	Frances
Hélène	Helen, Ellen
Irène	Irene
Isabelle	Isabel
Jacqueline	Jacquelyn
Jeanne	Jane, Jean
Jeannette	Jeanette
Liliane	Linda
Louise	Louise
Lucille	Lucille
Marguerite	Marguerite
Marianne	Marian, Marilyn
Nancy	Nancy
Patricia	Patricia
Susanne, Suzanne	Susan
Sylvie	Sylvia
Yvonne	Yvonne

Boys

Alain	Allen
Albert	Albert
Alexandre	Alexander
André	Andrew
Antoine	Anthony
Arthur	Arthur
Charles	Charles, Carl
Christophe	Christopher
Claude	Claud
Daniel	Daniel
David	David
Denis	Dennis
Édmond	Edmund
Édouard	Edward
Étienne	Stephen
Eugène	Eugene
François	Frank
Frédéric	Frederick
Georges	George
Géoffroi	Geoffrey
Gérard	Girard
Guillaume	William
Guy	Guy
Henri	Henry
Jacques	James
Jean	John
Joseph	Joseph
Laurent	Lawrence
Léon	Leo
Marc	Mark
Michel	Michael
Nicolas	Nicholas
Paul	Paul
Philippe	Philip
Pierre	Peter
Raoul	Ralph
Raymond	Raymond

Richard	Richard
Robert	Robert
Roger	Roger
Samuel	Samuel
Timothée	Timothy
Thomas	Thomas
Victor	Victor

INDEX



PREFACE

The first unit of a second language oral program is, of necessity, unique. Since the students have no resources in the target language, the teacher is faced with the problem of beginning his program in a language vacuum. While, in another subject, he would work from the known to the unknown, in beginning an oral French course he finds himself without an obvious point of departure. The natural temptation may be to resort to English as a stepping-stone, but modern methodology rejects this approach. This is the moment when the teacher must resolve to rely upon visual aids and pantomime, in conjunction with the target language, for the purpose of communication. This is also the moment when he must commit himself firmly to the resolution that French will be the language of instruction in his classes.

To assist the language teacher in solving the special problems of the first few weeks of this course, the material of Unit 1 is presented in greater detail than that of later units.

A tabulation of contents and materials, and a step-by-step procedure for each of the first twenty-one days of the program have been provided as a special aid. In later units, however, only the contents of the unit are presented in full. A few notes concerning distribution of time may be included, but it is expected that the teacher will turn back to the reference section for guidance as to principles, methodology and specific procedures.

CONTENTS:

Structures:

1. **c'est** + proper noun (with assertive and interrogative inflections)
2. **c'est** + numeral (with assertive and interrogative inflections)
3. **c'est** + indefinite article + noun (with assertive and interrogative inflections)
4. **c'est** + definite article + noun + **de** + proper noun (with assertive and interrogative inflections)
5. **ce n'est pas** + completions listed above
6. **ça va** + adverb (with assertive and interrogative inflections)

Vocabulary:

1. Verb forms having the following pronunciations:
   - a.) [ɛ] from **être**
   - b.) [va] from **aller**
2. Nouns:

Masculine	*Feminine*
cahier	**gomme**
crayon	**madame**
frère	**mademoiselle**
Jacques	**mère**
livre	**règle**
monsieur	**soeur**
père	**Suzette**
stylo	
téléphone	

3. Pronouns: **ce, c', ça**
4. Articles: **un, une, le, la, les**
5. Adverbs: **très, bien**
6. Prepositions: **de**
7. Numerals: **1 to 10**
8. Expressions:

bonjour, allo	**au revoir**
oui	**non**
merci	**de rien**
ah bon!	**pardon**

VISUAL AIDS: See day-to-day program for Unit 1.

AUDIO AIDS: See day-to-day program for Unit 1.

SUGGESTED DIVISION OF TIME: See day-to-day program for Unit 1.

MATERIALS

Day	Visual Aids	Audio Aids
1	Chart 1, Side A	Tape 1, Drill 1
2	Chart 1, Side A Flashcards of Numerals 1 to 5 Classroom objects: pencils, pens, books, etc.	Drill 2
3	Flashcards of numerals 1 to 10 Classroom objects: see Day 1	Drill 3
4	Flashcards of numerals 1 to 10 Classroom objects: pencil, book, pen, notebook, eraser, ruler	Drill 4
5	Classroom objects: see Day 4	Drill 5
6	Classroom objects: several each of pencils, books, pens, notebooks, erasers, rulers	Drill 6
7	None	Drill 7
8	Flashcards of numerals 2 to 10 Classroom objects: see Day 6	Drill 8
9	Classroom objects: see Day 6	Drill 9
10	None	Drill 10
11	None	Drill 11
12	2 telephones (see note, Day 12 program) Flashcards of numerals 1 to 10	Drill 12
13	2 telephones, Flashcards of numerals 1 to 10 Chart 1, Side B	Drill 13
14	2 telephones Chart 1, Side B	Drill 14
15	2 telephones Flashcards of numerals 1 to 10	Drill 15 Situation Dialogue 1 (a)
16	2 telephones	Drill 16
17	2 telephones	Drill 17
18	2 telephones Flashcards of numerals 1 to 10 Classroom objects: - See Day 4	Drill 18 Situation Dialogue 1 (b)
19	Classroom objects: - See Day 6	Drill 19
20	2 telephones	None
21	As required	Tests 1 & 2

DAY 1

PLAN:

Step 1 On entering the room the teacher greets the students with a lively, **Bonjour!**, but expects no reply. He then approaches a student, holds out his hand inviting a handshake, and repeats, **Bonjour! Bonjour!** The custom of shaking hands when greeting friends should be established in the language class since it reflects behaviour characteristic of the French people. While shaking hands, the teacher repeats, **Bonjour! Bonjour!** indicating by gesture (pointing to student, holding hand to ear) that he expects the student to respond. The instructions **répétez** and **tout le monde** may also be used in conjunction with gestures, but these words are not to be learned by the students as a part of their active vocabulary at this point. Once the student has responded, the teacher patterns, **Bonjour! Bonjour!**, and with a large, beckoning gesture, invites the class to repeat in unison. The teacher then shakes hands with several students in turn, exchanging greetings and having the class repeat in unison. *Warning:* Beware of calling for unison repetition after an imperfect model provided by a student. If the student's response is not entirely satisfactory, the teacher should repeat the correct model before calling for unison repetition. The student who made the error should then be required to repeat the corrected model of his own work.

Step 2 The teacher sets up Chart 1, side A, indicates the picture of Jacques, and says **C'est Jacques**. **C'est Jacques**. He calls for unison repetition two or three times, and then selects individual students to repeat the sentence. It may be necessary to drill individual words or even individual sounds in order to correct students' errors. In each case, the drill should be both an individual and a unison exercise. Once the sentence, **C'est Jacques,** has been mastered, the procedure is repeated with the second picture and the sentences, **C'est Suzette.**

Step 3 Returning to the picture of Jacques, the teacher, using an obviously interrogative inflection, says, **C'est Jacques?** He then looks closely at the picture, nods affirmatively, and answers his own question, **Oui, c'est Jacques**. He patterns this new sentence twice more, **Oui, c'est Jacques, Oui, c'est Jacques,** and calls for unison repetition followed by individual repetitions by students. The teacher then repeats the question, **C'est Jacques?** A student is called upon to answer, **Oui, c'est Jacques,** and the class repeats the answer in unison. When this sentence has been mastered, the procedure is repeated with the second picture and the sentence, **Oui, c'est Suzette**.

Step 4 Now the teacher will indicate the picture of Jacques and ask the question, **C'est Suzette?** After looking closely at the picture, he will answer by saying, **Non, c'est Jacques!** This sentence will be patterned and drilled for mastery. Then, looking at the picture of Suzette, he will ask **C'est Jacques?** and will reply, **Non, c'est Suzette!** This sentence will be drilled for mastery.

Step 5 When the affirmative and negative replies have been thoroughly drilled, the teacher will point to the picture of Jacques, asking the question, **C'est Jacques?** and indicating to the class by raising his hand that he wants someone to answer his question. It is likely that there will be several volunteers, but if not, a student should be selected to reply, and the correct answer should be patterned for him. Unison repetition should follow immediately upon a perfect response. The question and answer procedure should be repeated with the question, **C'est Suzette? Oui, c'est Suzette,** and then the question **C'est Jacques?** referring to the picture of Suzette, and requiring the reply, **Non, c'est Suzette**. The routine is repeated until both of the affirmative and negative answers have been provided in answer to the questions.

Step 6 At this point in the lesson the students have enough language ability to help the teacher to learn the names of some of his students. The teacher now approaches a student, shakes hands with him, and says, **Bonjour!** The student stands and replies, **Bonjour!** While the student remains standing, the teacher turns to the class and asks, **C'est Jacques?** He holds up his hand to indicate that he wants a reply from someone in the class. If no one volunteers, the teacher guesses again, **C'est Paul? C'est Pierre? C'est Georges?** When the students recognize the problem, someone will offer to supply the correct name, **Non, c'est David.** The teacher will be delighted. **Ah, c'est David!** If the name lends itself to a natural French pronunciation, or if it has a French counterpart, the teacher should use the French version. Unison and individual drills of the new sentence will be conducted and the routine will then be repeated until the teacher has learned the names of five or six students. *Note:* A stand-up name card should be made for each student in the language class. French names should be used wherever possible. Students should retain these cards for use in all French classes.

Step 7 To introduce his own name, the teacher will review the identities of several students in the class and of the two children depicted on the chart - **C'est Jacques. C'est Suzette. C'est Paul. C'est Marie.** He will point to each person named. Then he points to himself and says, **C'est monsieur Jones. C'est monsieur Jones. Répétez: C'est Monsieur Jones.** The sentence is drilled by unison and individual repetitions. Further drill may be provided by using the question and answer procedure; pointing to Jacques **C'est monsieur Jones? Non, c'est Jacques,** and then, pointing to himself, **C'est Jacques? Non, c'est monsieur Jones.** *Note:* Special drills may be required for correct pronunciation of **monsieur.**

Step 8 The teacher now approaches a student whose name he knows, shakes hands with him and says, **Bonjour, Georges!** The student may reply, **Bonjour!** or **Bonjour, monsieur Jones!** It will be necessary here for the teacher to explain briefly in English that French people do not use a person's name when addressing him by the title, **monsieur.** The teacher will then repeat the greeting, **Bonjour, Georges!,** and George will reply, **Bonjour, monsieur!** The greeting **Bonjour, monsieur!** is then drilled in unison and individually, and several other students are greeted by the teacher with a handshake and repetitions of the correct exchanges.

Step 9 *Pattern Drills:* Tape 1, Drill 1.

Step 10 The teacher gathers up his materials and goes to the door, pausing to say **Au revoir,** but not waiting for a response.

DAY 2

PLAN:

Note: An effective lesson involving the use of audio-visual aids depends largely upon the care with which these materials are prepared and organized in advance. The teacher must be sure, before beginning his lesson, that there will be five pencils at hand when he needs them, and that the tape is ready to play when recorded drills are called for.

Step 1 Review of Day 1 program, with expansion to include the names of several students not learned on Day 1.

Step 2 The teacher displays flashcard number 2, saying **C'est deux. C'est deux.** He repeats, **deux, deux,** carefully and deliberately, and the students repeat in unison and individually. The teacher then patterns the sentence again, **C'est deux. C'est deux.** and invites unison and individual repetitions.

Step 3 *Note:* Avoid the sentence **C'est un,** since, in this unique context the liaison is not used. Therefore, the teacher will display flashcard number 1 and pattern the word **un, un.** The students will repeat **un, un,** in unison and individually. Now the students review cards 1 and 2, saying, **un, deux,** as the cards are displayed. As each new number is learned, the corresponding flashcard is set up on the chalk ledge, and the students read in unison and individually as the teacher indicates the number flashcards.

Step 4 Flashcards 3, 4 and 5 are presented and taught in numerical order according to the method outlined for card 2. As each new number is taught, a cumulative review of the preceding numbers is included in the method. Conventional flashcard drill techniques may also be used to provide variety in the lesson. The flashcards are shuffled and held as a pack. *Note:* Omit card 1 for this drill. The teacher, or a student, holding the pack so that the front card is clearly visible, requires a student to identify the front card, e.g. **C'est deux.** The front card is then placed behind the pack, and another student is called upon to identify the card now being displayed. The drill should proceed as swiftly as possible, and is most effective when conducted as a competition between teams, rows, or other groups of students.

Step 5 Using the question-answer method, the teacher indicates a card and says, **C'est quatre?** A student replies, **Oui, monsieur, c'est quatre,** or **Non, monsieur, c'est trois.** Each correct response is followed by unison repetition. *Note:* Omit card 1 from this drill.

Step 6 Using pencils, pens, books, or other classroom objects, the teacher counts groups of 2, 3, 4 and 5 objects. Then, indicating a group of objects, he turns to the class and says, **Comptez.** He may have to prompt the first one or two students, but the command, **Comptez,** is soon understood and becomes a part of the students' passive vocabulary.

Step 7 *Pattern Drills:* Tape 1, Drill 2

Step 8 The teacher gathers up his materials, goes to the door and says, **Au revoir,** as he leaves.

DAY 3

PLAN:

Step 1 Review of the structures: **c'est** + proper noun and **c'est** + numerals 2 to 5.

Note 1: Students should be trained to raise a hand whenever they hear a mistake, and correction by students should become standard practice in the language class.

Note 2: Whenever possible a student should replace the teacher in conducting familiar classroom routines.

Note 3: A lively pace is essential to an effective lesson. Students must learn to conduct routines briskly and to respond smartly when called upon to answer or to repeat. This requires a good example on the part of the teacher and careful training of the students. Clarity of speech and audibility are basic requisites.

Note 4: **Levez-vous, Venez ici, Asseyez-vous** are useful items of passive vocabulary which may be introduced in this lesson.

Step 2 The numbers 6 to 10 are taught according to the method described in Steps 2 to 6, Day 2

Step 3 Game - **Détective**
The teacher introduces and explains the game in English. The word **Détective** is treated as passive vocabulary. The teacher distributes number flashcards to each of ten students. These students, displaying the cards, line up facing the class. The teacher takes up a position in front of the line-up, and facing the class, so that he is unable to see the cards. The students in the line-up are now asked to exchange cards so that the teacher will not know who holds each number. The teacher is the detective, and must identify the students in the line-up by voice recognition. The class serves as a group of witnesses. The game proceeds as follows:

Teacher:	**Bonjour, cinq!**
Cinq:	**Bonjour, monsieur!**
Teacher:	**C'est Jacques?**
Cinq:	**Non, monsieur, c'est Georges.**
Class:	**Non, monsieur, c'est Georges.**

Since the teacher is wrong, he must drop out of the game. George becomes the detective and he chooses another student from the class to take his place in the line-up. The students in the line-up exchange cards again, and the game continues. When the detective succeeds in identifying the voice of the student who answers his greeting, that student drops out, the detective selects a replacement in the line-up, the cards are exchanged, and the game continues.

Step 4 *Pattern Drills:* Tape 1, Drill 3

Step 5 **Au revoir.**

DAY 4

PLAN:

Step 1 Review of structures: **c'est** + proper noun and **c'est** + numerals 2 to 10

Step 2 Using the methods described in Steps 2 and 4, Day 2, but substituting actual classroom objects for flashcards, e.g., **C'est un crayon**, the names of these objects are patterned, repeated in unison, repeated by individual students, and drilled by the question-answer method.

Step 3 *Pattern Drills:* Tape 1, Drill 4

Step 4 Game - **Détective** variation. The teacher writes the numerals 1 to 6 at intervals along the board and places each of the objects being taught as a new vocabulary along the chalk ledge under one of the numerals. A student is selected to act as assistant. His duties are to rearrange the order of the objects on the ledge as the game proceeds and to display the evidence which proves the detective right or wrong. The teacher takes up his position as detective. The assistant rearranges the objects so that the detective does not know which object is under each numeral. The detective chooses a student who calls out a number, and the game proceeds as follows:

Student: **Trois.**
Detective: **C'est un cahier?**
Assistant: *(Holding up the object under numeral 3)* **Non, c'est une règle.**
Student: **Non, monsieur, c'est une règle.**
Class: **Non, monsieur, c'est une règle.**

Since the detective is wrong, the student who chose the number becomes the detective. The assistant rearranges the objects, and the game continues. As long as the detective is successful in identifying the objects selected by the students, he remains "on duty". The best detective is the one who identifies the greatest number of objects correctly before making a mistake. Scores should be kept.

Step 5 **Au revoir.**

DAY 5

PLAN:

Step 1 Review structures: **c'est** + proper noun, **c'est** + numeral, **c'est** + **un** (**une**) + noun.

Step 2 Taking a pencil from Paul's desk, the teacher says, **C'est le crayon de Paul. C'est le crayon de Paul.** Then, taking a pencil from Mary's desk, he says, **C'est le crayon de Marie. C'est le crayon de Marie.** After similar demonstrations and statements with pencils belonging to other students, the teacher invites unison and individual repetitions as he repeats each of the model statements, *Note:* The initial demonstrations and statements, without student repetitions, are provided to allow the students adequate opportunity to observe and deduce the meaning of the new sentences before they are required to repeat.

Step 3 Using the question-answer technique, the teacher picks up Paul's pencil and asks, **C'est le crayon de Paul?** A student replies **Oui, monsieur, c'est le crayon de Paul.** The class repeats the correct answer. The teacher takes Mary's pencil and asks **C'est le crayon de Marie?** An individual answers, and the class repeats. Then, taking John's pencil, the teacher asks, **C'est le crayon de Pierre?** and a student replies, **Non, monsieur, c'est le crayon de Jean.** The class repeats. A few more of these question-answer drills involving substitution of proper nouns *only* are carried out.

Step 4 The structure is then drilled with substitutions to replace the common noun. Paul comes up to the teacher's desk and brings along his pencil, pen, notebook, text, ruler and eraser. The questions and answers proceed as follows: **C'est le stylo de Paul? Oui, c'est le stylo de Paul**, or **Non, c'est la règle de Paul.**

Step 5 Now all students are asked to place an assortment of familiar classroom objects on their desks. The teacher moves from desk to desk, picking up various objects from different desks. The questions and answers now involve alternate or double replacements.

C'est la gomme de <u>Georges</u>?	**Non, c'est la gomme de <u>Jeanne</u>.**
C'est <u>le cahier</u> de Jacques?	**Non, c'est <u>le stylo</u> de Jacques.**
C'est <u>le crayon</u> de <u>Marie</u>?	**Non, c'est <u>la règle</u> de <u>Pierre</u>.**

Step 6 *Pattern Drills:* Tape 1, Drill 5

Step 7 **Au revoir.** Teach **Au revoir** and **Au revoir, monsieur**, by unison and individual repetition.

DAY 6

PLAN:

Step 1 Review of program for Day 5. A variation of the game, **Détective**, provides an effective review. Game - **Détective** variation. The teacher writes the numerals 1 to 10 on the board and invites each of ten students to place his pencil under one of the numerals. The student then writes his name on the board above the numeral in order to identify the pencil as his property. A student, chosen to be the assistant, is responsible for changing the order of the numerals as the game proceeds. The detective chooses a student to call a number:

Student: **Huit.**
Detective: **C'est le crayon de Raymond?**
Assistant: *(Holding up pencil under numeral 8.)* **Non, c'est le crayon de Claire.**
Student: **Non, monsieur, c'est le crayon de Claire.**
Class: **Non, monsieur, c'est le crayon de Claire.**

The game continues as described in the program for Day 4.

Step 2 The teacher, taking two books from Jim's desk, says, **C'est les livres de Jacques, C'est les livres de Jacques.** He then takes three or more books from Joan's desk saying, **C'est les livres de Jeanne, C'est les livres de Jeanne.** The method is continued as described in the program for Day 5, Steps 2 to 5, until mastery of the new structure with alternate and double replacements has been achieved.

Step 3 *Pattern Drills:* Tape 1, Drill 6

Step 4 **Au revoir. Au revoir, monsieur.**

DAY 7

PLAN:

Step 1 The teacher shakes hands with George, saying, **Bonjour!** He pretends to have forgotten George's name. He turns to the class and asks, **C'est Paul?** Another student corrects the error, **Non, monsieur, c'est Georges!** The teacher, feigning distress at his foolish lapse of memory, says, **Ah, oui! Ce n'est pas Paul! C'est Georges! Bonjour Georges!** George responds, **Bonjour, monsieur.** The routine is re-enacted with several students until the new sentence, **Ce n'est pas...** has been heard in context frequently enough that its meaning has become obvious. At this point, unison and individual repetitions of the new sentence are required with each new demonstration.

Step 2 Now the teacher indicates Bob and says, **C'est Jacques?** A student is invited to correct the teacher's error. It is quite likely that he will reply, **Non, monsieur, c'est Robert.** If this happens, the teacher must explain in English that, although this answer is both correct and complete, the object of this lesson is to practice the new expression, **Ce n'est pas...**, and that both answers should be given for the sake of practice.

Step 3 *Pattern Drill:* Tape 1, Drill 7

Step 4 Introduction of a song.

Step 5 **Au revoir. Au revoir, monsieur.**

DAY 8

PLAN:

Step 1 Using the method described in the program for Day 7, Steps 1 and 2, the teacher introduces and drills each of the new structures until the students have achieved mastery of each in turn:

Teacher:	**C'est quatre?**
Students:	**Non, monsieur, ce n'est pas quatre. C'est cinq.**
Teacher:	**C'est une règle?**
Students:	**Non, monsieur, ce n'est pas une règle. C'est un stylo.**
Teacher:	**C'est le cahier de Marie?**
Students:	**Non, monsieur, ce n'est pas le cahier de Marie. C'est le cahier de Françoise.**

Step 2 *Pattern Drills:* Tape 1, Drill 8.

Step 3 Game - **Détective** variations. The detective game is easily adapted to provide further practice on the use of the structures taught in this lesson.

Step 4 Continuation of work on the song introduced on Day 7.

Step 5 **Au revoir. Au revoir, monsieur.**

DAY 9

PLAN:

Step 1 Review of program for Day 6: **C'est** + **les** + noun + **de** + proper noun.

Step 2 The students are asked to place on their desks two or more pencils, books, pens, etc. Adapting the method described in the program for Day 7, Steps 1 and 2, the teacher introduces and drills the structure, **Ce n'est pas les** ________ **de** ______.

Step 3 *Pattern Drills:* Tape 1, Drill 9.

Step 4 Game - **Détective** variation. The detective game may be adapted to give further practice in the use of the new structure.

Step 5 Continuation of work on the song introduced on Day 7.

Step 6 **Au revoir. Au revoir, monsieur.**

DAY 10

PLAN:

Step 1 The teacher shakes hands with a student and says, **Bonjour, Guy!** When the student has replied, **Bonjour, monsieur!** the teacher asks him the question, **Ça va?** Since this is an unfamiliar expression, the student is not likely to respond. To assist him with

comprehension, the teacher repeats the question while pantomiming general wellbeing... standing straight, smiling, flexing muscles, and nodding affirmatively. If the student does not respond, the teacher supplies the answer, **Oui, monsieur, ça va.** The student repeats, **Oui, monsieur, ça va.** This is followed by class repetition. The teacher shakes hands with other students, and the four-line conversation is rehearsed. Unison repetition follows the last line, **Oui, monsieur, ça va,** after each exchange.

Step 2 Two students are now chosen to practise the four-line conversational exchange, using their own names in the greetings. It may be necessary for the teacher to pattern each sentence for the first two students, but once this has been done, the students should be encouraged to repeat the exchange without assistance from the teacher. Other pairs of students will then practise the conversation.

Step 3 To illustrate the differences among the expressions, **ça va, ça va bien,** and **ça va très bien,** the teacher selects three students to come to the front of the room and greet him in turn. To the first student he replies with a slight shrug, **Oui, Paul, ça va.** To the second he answers with a smile and more enthusiasm, **Oui, Georges, ça va bien!** To the third he responds with exaggerated enthusiasm, **Oui, Jacques, ça va très bien!** This routine may be repeated to ensure observation by the students of the relationship between the reaction and the vocabulary in each case.

Step 4 Each of the new expressions is now patterned again for unison and individual repetitions.

Step 5 The conversational exchange in Steps 1 and 2 is reviewed. It may be illustrated by the teacher that the question, **Ça va?** may now elicit the reply **Oui, ça va bien,** or **Oui, ça va très bien.**

Step 6 *Pattern Drills:* Tape 1, Drill 10.

Step 7 Song.

Step 8 **Au revoir. Au revoir, monsieur.**

DAY 11

PLAN:

Step 1 Review of program for Day 10. This is best achieved by several rapid presentations of the conversational exchanges. Variety of responses should be encouraged within the limitations of the material taught.

Step 2 The teacher now expands upon the exchanges of the Day 10 program as follows:

Teacher:	**Bonjour, Paulette! Ça va?**
Student:	**Oui, monsieur, ça va très bien, merci.**
Teacher:	**Ah bon.** *(Waves goodbye and heads for the door.)* **Au revoir, Paulette.**
Student:	**Au revoir, monsieur.**

Step 3 **Bon** is drilled by unison and individual repetition after the teacher's model.

Step 4 After one or two exchanges initiated by the teacher, a student is invited to replace the teacher, approach a fellow-student, and begin the conversation.

Step 5 *Pattern Drills:* Tape 1, Drill 11.

Step 6 Song.

Step 7 **Au revoir. Au revoir, monsieur.**

DAY 12

PLAN:

Step 1 Review conversations of Day 11.

Step 2 The teacher sets up a telephone on his own desk and says, **C'est un téléphone. C'est un téléphone. Un téléphone** is patterned again by the teacher and repeated in unison and individually by the students. The teacher then sets up another telephone across the room, and drills again, **C'est un téléphone.**

Step 3 The teacher imitates the ringing or buzzing sound of a telephone *(driŋ, driŋ)* and hurries to his own telephone on his desk. He picks up the receiver and answers, **Allo! Allo!** He patterns this vocabulary for unison and individual repetition by the students. Then, pretending to be listening to someone on the telephone, he says, **Oui.....Oui..... Ah bon.....Au revoir!** and hangs up.

Step 4 The teacher distributes the number flashcards to each of ten students. As he hands out each card he explains as follows: **C'est trois. C'est ton numéro de téléphone,** and then, to another student, **C'est dix. C'est ton numéro de téléphone.** The second sentence in each case is to be considered as passive vocabulary. Students respond with **Merci, monsieur,** and the teacher says, **De rien.**

Step 5 Now the teacher goes to his own telephone, picks up the receiver, and pretends to dial a single-digit number. He pronounces the number clearly as he is dialling, and then makes the ringing sound of the telephone, The pupil holding the number card which corresponds to the number dialled must go to the second telephone and answer the call.

Student:	**Allo!**
Teacher:	**Bonjour! C'est Paul?**
Student:	**Oui, monsieur, c'est Paul.**
Teacher:	**Ça va, Paul?**
Student:	**Oui, monsieur, ça va (bien) (très bien) (merci).**
Teacher:	**Ah bon! Au revoir, Paul.**
Student:	**Au revoir, monsieur.**

If it is necessary to justify the brevity of the conversation, the teacher may explain that he is calling a student who was ill and that this conversation gives the information he wants.

Step 6 As Paul returns to his seat he passes his telephone number to a student who has not already received one. The teacher telephones one or two more students, and then invites a student to come to the desk, use the teacher's telephone, and call a fellow-student. When each student has placed or received a call he passes his number to someone else. Unison and individual repetitions are used whenever correction is required.

Step 7 *Assignment:* The teacher arranges for each student to select a partner, exchange telephone numbers with him, and place an actual telephone call to his partner that evening. Students should be cautioned to restrict themselves to the conversation practised in class.

Step 8 *Pattern Drills:* Tape 1, Drill 12.

Step 9 **Au revoir. Au revoir, monsieur.**

DAY 13

PLAN:

Step 1 Telephone numbers are distributed. Review of the telephone conversation of Day 12. This may be done as a demonstration by the students of the way in which their assignments were carried out on the previous evening.

Step 2 The teacher dials Raymond's number. Raymond answers:

Raymond:	**Allo!**
Teacher:	**Bonjour! C'est Georges?**
Raymond:	**Non, monsieur, ce n'est pas Georges. C'est Raymond.**
Teacher:	**Ah! Bonjour, Raymond! Ça va?**
Raymond:	**Oui, monsieur, ça va (très) (bien), (merci).**
Teacher:	**Ah bon! Au revoir, Raymond.**
Raymond:	**Au revoir, monsieur.**

This telephone conversation is initiated by the teacher only until the pattern has been established. Two students then undertake the conversation with teacher assistance only as required.

Step 3 The teacher sets up Chart 1, Side B. Indicating Mr. Leduc, he says, **C'est M. Leduc. C'est le père de Suzette. C'est le père de Jacques.** He patterns **le père**, has the class repeat in unison, checks individual pronunciation, and then presents the new vocabulary within the structure: **C'est le père de Suzette. C'est le père de Jacques.** Those two sentences are drilled in turn as unison and individual repetitions.

Step 4 Using the method described in step 3 above, the following vocabulary and structures are taught consecutively for mastery: **C'est Mme Leduc. C'est la mère de Suzette. C'est la mère de Jacques. C'est Jacques. C'est le frère de Suzette. C'est Suzette. C'est la soeur de Jacques.**

Step 5 Using the question-answer method, the teacher indicates the picture of Mr. Leduc and asks a question: **C'est le père de Suzette?** or **C'est le père de Mme Leduc?** or **C'est le frère de Suzette?** A student replies **Oui** or **Non** followed by the statement, **C'est le père de Suzette (Jacques).** Similar question-answer drills are done for each picture. *Note:* This exercise may also be adapted to provide a review of the structure, **Ce n'est pas..... .**

Step 6 *Pattern Drills:* Tape 1, Drill 13.

Step 7 *Assignment:* Call a classmate at his home this evening and practise one of the conversations we have learned in class.

Step 8 **Au revoir. Au revoir, monsieur.**

DAY 14

PLAN:

Step 1 Review of telephone conversations of Days 12 and 13. See Step 1, Day 13.

Step 2 *Wrong Number.* The teacher calls Denise's number, but asks to speak to Monique:

Denise:	**Allo!**
Teacher:	**Allo! C'est Monique?**
Denise:	**Non, monsieur, c'est Denise.**
Teacher:	**Ah! Pardon, mademoiselle! Au revoir, mademoiselle.**
Denise:	**Au revoir, monsieur.**

Step 3 The teacher patterns and drills each of the following expressions: **Pardon!, Ah! Pardon! Pardon, monsieur!, Pardon, madame!, Pardon, mademoiselle!**

Step 4 The conversation of Step 2 above is presented again with the teacher placing the call, but a student should be invited to replace the teacher as soon as the sequence of speeches has been learned. *Note:* Once the telephone conversations have become a familiar routine, time may be saved by using imaginary telephones and having students call each other from their own desks.

Step 5 A student is asked to call the teacher's number. The conversation presented in Step 2 is now developed as follows:

Teacher:	**Allo!**
Student:	**Allo! C'est M. Jones?**
Teacher:	**Non, monsieur, c'est le frère de M. Jones.**
Student:	**Ah! Pardon! Merci, monsieur.**
Teacher:	**De rien, monsieur. Au revoir, monsieur.**
Student:	**Au revoir.**

Step 6 The new expression, **De rien**, is patterned by the teacher and drilled by means of unison and individual repetitions.

Step 7 A student is asked to call a classmate. When the telephone rings, the teacher intervenes and picks up the telephone of the student who is being called. He pretends to be the brother or the father of the student. Once the sequence of the speeches has been mastered, a student is appointed to answer the telephone and pretend to be father, mother, brother or sister of the student being called.

Step 8 *Assignment:* Call a classmate at his home this evening and practise one of the conversations we have learned in class. You may pretend that someone else in your family is answering.

Step 9 Song.

Step 10 *Pattern Drills:* Tape 1, Drill 14.

Step 11 **Au revoir. Au revoir, monsieur.**

DAY 15

PLAN:

Step 1 The students are told that they are about to hear French actors taking part in a telephone conversation. Play Tape 1, Drill 15. This is the introductory presentation of Situation Dialogue 1 (a).

Script:
Mère: **Allo!**
Pierre: **Allo! C'est Monique?**
Mère: **Non, monsieur, c'est la mère de Monique.**
Pierre: **Ah! Pardon, madame! C'est Pierre Leduc.**
Mère: **Ah oui! Bonjour, Pierre!**
Pierre: **Bonjour, madame. Monique va bien?**
Mère: **Oui, très bien, merci.**
Pierre: **Ah bon! Au revoir, madame.**
Mère: **Au revoir, Pierre.**

Note: **Père** becomes **mère**, **monsieur** becomes **madame**, and names are changed if a girl places the call and Mr. Leduc answers.

Step 2 The first step of the teaching presentation of Situation Dialogue 1 (a) is now played. The instructor will give directions on the tape. This portion of the tape is replayed two or three times as required for memorization of the lines. Student repetitions of the lines may be varied as follows: a) class unison (b) groups with assigned roles (c) individuals with assigned roles.

Step 3 Game - **Détective** for review. See program for Day 3.

Step 4 **Au revoir. Au revoir, monsieur.**

DAY 16

PLAN:

Step 1 Review of Situation Dialogue 1 (a) by playing Tape 1, Drill 16. This is a purely aural exercise.

Step 2 Tape 1, Drill 16, now presents another teaching version of the dialogue. The instructor on tape will explain the procedure to the students. Roles are to be practised as a response exercise. The taped voice will present one role. There will be a timed pause on the tape during which the class will respond with the second role. This procedure is then repeated with roles exchanged.

Step 3 The teacher now divides the class into two groups. One group assumes the role of Peter. The other takes the part of the mother. The situation dialogue is now reviewed as a group unison exerci se under the teacher's direction.

Step 4 Song.

Step 5 **Au revoir. Au revoir, monsieur.**

DAY 17

PLAN:

Step 1 Step 3 of the program for Day 16 is reviewed until students have mastered the sequence of the lines.

Step 2 An individual student from each group is called upon to play the role he has learned and to present the situation dialogue as a play. This procedure is repeated by other pairs of students.

Step 3 The two groups now exchange roles, and group unison drills of the dialogues are repeated until mastery of the new roles has been achieved.

Step 4 Individuals, playing roles as assigned in Step 3 above, now present the dialogue as a play.

Step 5 *Pattern Drills:* Tape 1, Drill 17.

Step 6 **Au revoir. Au revoir, monsieur.**

DAY 18

PLAN:

Step 1 Situation Dialogue 1 (b) is introduced by playing Tape 1, Drill 18.

Script:

Georges:	**Allo!**
Claire:	**Allo! C'est Jean?**
Georges:	**Non, mademoiselle, ce n'est pas Jean. C'est Georges.**
Claire:	**Ah, Georges! C'est Claire. Ça va, Georges?**
Georges:	**Oui, merci, ça va très bien.**
Claire:	**Ah bon! Monique va bien?**
Georges:	**Oui, Monique va très bien.**
Claire:	**Ah bon! Merci, Georges.**
Georges:	**Au revoir, Claire.**
Claire:	**Au revoir, Georges.**

Step 2 The first step of the teaching presentation of the situation dialogue is played and re-played with repetitions performed by the students as on Day 15: (a) by the class in unison (b) by groups with assigned roles (c) by individuals with assigned roles.

Step 3 Game - **Détective** for review. See Day 4 program.

Step 4 **Au revoir. Au revoir, monsieur.**

DAY 19

PLAN:

Step 1 Review of Situation Dialogue 1 (b) by playing Tape 1, Drill 19. This is a purely aural exercise.

Step 2 Tape 1, Drill 19 now presents another teaching version of the dialogue. The instructor on tape will explain the procedure. Roles are to be practised as a response exercise. The taped voice will present one role. The students will respond with the other. The procedure is then repeated with roles exchanged.

Step 3 The teacher now divides the class into two groups and drills the dialogue as a group unison exercise to assure mastery of one role by each group.

Step 4 Two students who have mastered their respective roles are invited to present the dialogue as a play. This procedure is repeated by other pairs of students.

Step 5 Game - **Détective** for review. See Day 6, step 1.

Step 6 **Au revoir. Au revoir, monsieur.**

DAY 20

PLAN:

Step 1 Review of Situation Dialogue 1 (b) by group unison repetition and presentation by individuals.

Step 2 Repetition of Situation Dialogue 1 (b) as in Step 1 above, but with roles exchanged.

Step 3 Review of Situation Dialogue 1 (a) by group unison drills and individual presentations.

Step 4 Song.

Step 5 **Au revoir. Au revoir, monsieur.**

DAY 21

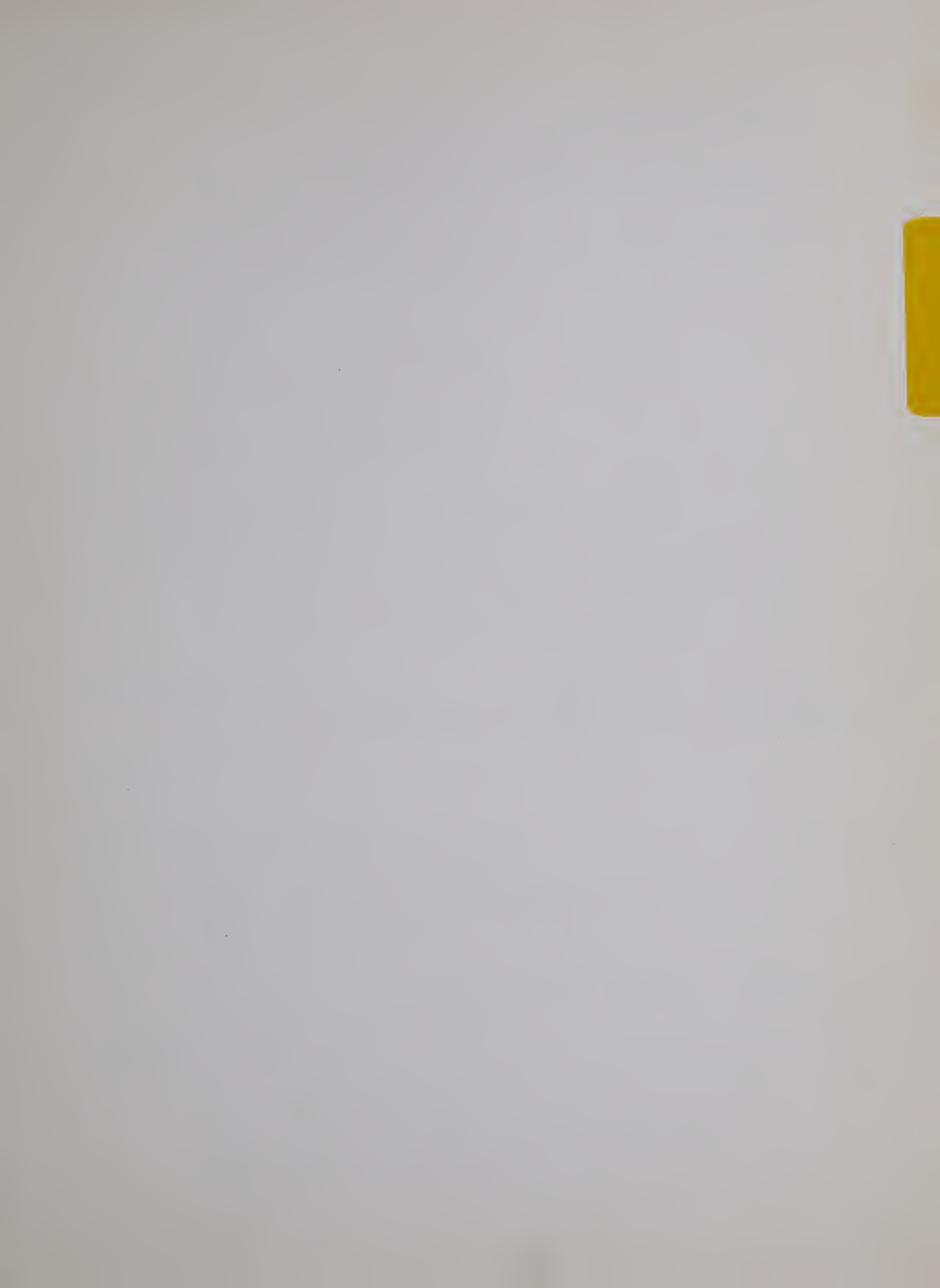
PLAN:

Step 1 Aural tests are administered during the first ten minutes of the period. These are included on the Test Tape. The scripts for tests are found in the Sections of Tape Scripts. Full instructions for handling tests are provided in Part 1 of the text.

Step 2 During the last ten minutes of the period the students present a demonstration of their game, song and situation dialogues for a visitor. The principal or the homeroom teacher should be invited to observe the performance.

Step 3 **Au revoir. Au revoir, monsieur.**





CONVERSATIONAL EXCHANGE I (a)

Note 1: Whenever a student is uncertain of the response required, the teacher will pattern the response for the student. If another student is able to supply the correct response, his answer should be used as the pattern.

Note 2: All conversational exchanges should be performed by students without teacher participation as soon as the sequence of speeches has been established and drilled in unison.

Note 3: When a student takes over the teacher's role in a conversational exchange, the word **monsieur** will be replaced by the French name of the student speaking the teacher's lines.

The teacher points to George and says:

Teacher: **C'est Paul?**
Student: **Non, monsieur, c'est Georges.**
Teacher: **Ah! Pardon, Georges!** *(Pretending to look for Paul)*
Où est Paul?
Student: *(Pointing to Paul)* **C'est Paul.**
Teacher: **Ah, Le voilà! Bonjour, Paul!** *(Shaking hands with Paul).*
Paul: **Bonjour, monsieur.**

The teacher repeats this routine once or twice until the question, **Où est . . . ?** and the sentence, **Le voilà!** are understood through their use in context.

Note: Only boys' names are used in this exchange. Further practice of the question and response may be given by simply asking the question, **Où est** (boy's name)? and having a student point to the person named and reply, **Le voilà,** followed by class repetition. Now the teacher addresses the question to the class for unison response. The conversational exchange is then drilled until students are able to replace the teacher and carry out the exchange without teacher participation.

CONVERSATIONAL EXCHANGE I (b)

The same exchange is repeated, but girls' names are used and the answers become, **La voilà.** The routine described above is followed until both versions of the exchange have been mastered.

PATTERN DRILLS: Tape 2, Drill 1.

CONVERSATIONAL EXCHANGE 2 (a)

The teacher picks up Mary's pencil and says:

Teacher: **C'est le crayon de Raymond?**
Student: **Non, monsieur, c'est le crayon de Marie.**
Teacher: **Où est le crayon de Raymond?** *(Pretending to search)*
Student: *(Pointing)* **Le voilà.**
Teacher: **Ah! Le voilà!**

Note: It may be necessary to prompt the reply, **Le voilà** on the first two or three occasions. Various known masculine nouns should be used to replace **le crayon** in subsequent drills on this conversation.

CONVERSATIONAL EXCHANGE 2 (b)

The teacher picks up Marc's ruler and says:

Teacher: **C'est la règle de Théo?**
Student: **Non, monsieur, c'est la règle de Marc.**
Teacher: **Où est la règle de Théo?** *(Pretending to search)*
Student: *(Pointing)* **La voilà.** (See *Note* above.)
Teacher: **Ah oui! La voilà!**

Note: The routine for Conversational Exchange 1 (*a*) is repeated.

PATTERN DRILLS: Tape 2, Drill 2

CONVERSATIONAL EXCHANGE 3

Teacher: **C'est les livres de Suzette?**
Student: **Non, monsieur, c'est les livres de Micheline.**
Teacher: **Où sont les livres de Suzette?**
Student: **Les voilà**
Teacher: **Oh oui! Les voilà!**

Without drawing attention to the difference in gender, the teacher should be sure to drill both masculine and feminine nouns in adaptations of this exchange. Further practice on the plural version of the question and answer may be given as follows:

Teacher: **Où sont Paul et Henri?**
Student: **Les voilà.**
Teacher: **Où sont Marie et Suzette?**
Student: **Les voilà.**

PATTERN DRILLS: Tape 2, Drill 3

CONVERSATIONAL EXCHANGE 4

Note: Conversational Exchange 4 should be practised with a variety of substitutions for **le crayon** in order to give practice in the use of **le voilà, la voilà,** and **les voilà**, but no grammatical explanation of gender and number should be offered.

Conversational Exchange 2 (a) is reviewed and developed as follows:

Teacher: **Donne-moi le crayon de Raymond.** *(Indicating by gestures that he wants the pencil to be given to him.)*
Student: **Le voilà, monsieur.** *(Handing the pencil to the teacher.)*
Teacher: **Merci, Claude.**
Student: **De rien, monsieur.**

PATTERN DRILL: Tape 2, Drill 4

Note: Tape 2, Drills 5 and 6, are to be presented in the two lessons subsequent to Drill 4. These drills will complement review lessons on Conversational Exchanges 1 to 4.

PICTURE STUDY 1 – Chart 2, Side A

Narration: **C'est un pique-nique.**
Voilà la famille Leduc.
Voilà M. et Mme Leduc.
Et voilà les enfants: Jacques, Suzette.
Henri et Marie-Claire.
Voilà Pitou.
C'est le chien de Henri.
Le voilà avec Henri.

A student is sent to the chart and the teacher conducts the following Question-Answer drill. The student is prompted as he requires help. The class repeats correct answers in unison.

Questions	*Answers*
Où est M. Leduc? (Pitou, etc.)	**Le voilà.**
Où est Marie-Claire? (Mme Leduc)	**La voilà.**
Où sont les enfants?	**Les voilà.**
Où est Pitou?	**Le voilà avec Henri.**

Où sont Mme Leduc et Marie-Claire?	Les voilà avec M. Leduc.
Où est le chien de Henri?	Le voilà.
Où est le père de Jacques?	Le voilà.

The questions should be varied to provide as much review and practice as possible within the limits of familiar structures. Once the class is familiar with the Question-Answer drill technique a student should replace the teacher and ask the questions.

PATTERN DRILLS: Tape 2, Drill 7.

PICTURE STUDY 2 – Chart 2, Side B

Narration: C'est un bon pique-nique.
Voilà le déjeuner.
C'est un bon déjeuner.
Voilà le poulet.
Voilà le pain.
Et voilà les bananes.
C'est le déjeuner de la famille Leduc.
Et voilà le déjeuner de Pitou.

Questions	*Answers*
Où est le dejeuner?	Le voilà.
Où est le pain (le poulet)?	Le voilà.
Où sont les bananes?	Les voilà.
Où est Pitou?	Le voilà.
Où est le déjeuner de Pitou?	Le voilà.
C'est le pain?	Non, c'est le poulet.
C'est le chien de Suzette?	Non, c'est le chien de Henri.
etc.	etc.

PATTERN DRILLS: Tape 2, Drill 8

SITUATION DIALOGUE – Tape 2, Drills 9 to 14.

UN PIQUE-NIQUE.

Scene 1

Narrateur: *(Indicating setting and actors.)*
C'est un pique-nique. C'est la famille Leduc.
Voilà M. et Mme Leduc, et voilà les enfants:
Jacques, Suzette, Henri et Marie-Claire.

Mme Leduc: **Où sont les enfants, Paul?**

M. Leduc: *(Pointing off-stage)* **Les voilà.**
(Calling off-stage) **Jacques, Suzette, Henri, Marie-Claire!**

J,S,M-C: *(Hurrying on)* **Nous voilà, Papa!**

Scene 2

Mme Leduc: **Où est Henri?**

Jacques: *(Pointing off-stage)* **Le voilà avec Pitou.**

M. Leduc: **Henri! Henri!**

Henri: *(Running on)* **Me voilà, Papa! Où est le déjeuner?**

Scene 3

M-C: *(Taking bananas out of a bag)* **Voilà les bananes.**

Suzette: *(Taking bread out of the hamper)* **Et voilà le pain.**

Mme Leduc: **Donne-moi le pain, Suzette.**

Suzette: **Le voilà, Maman.** *(Mother pretends to cut loaf.)*

M. Leduc: **Et donne-moi les bananes, Marie-Claire.**

M-C: **Les voilà, Papa.** *(Father puts them aside.)*

Scene 4

Jacques: *(Searching in hamper)* **Où est le poulet, Maman?**

Mme Leduc: *(Pointing to a bag near Henri)* **Le voilà.**
Donne-moi le poulet, Henri.

Henri: **Le voilà, Maman.**

Mme Leduc: **Merci, Henri.** *(She looks in the bag.)*

Scene 5

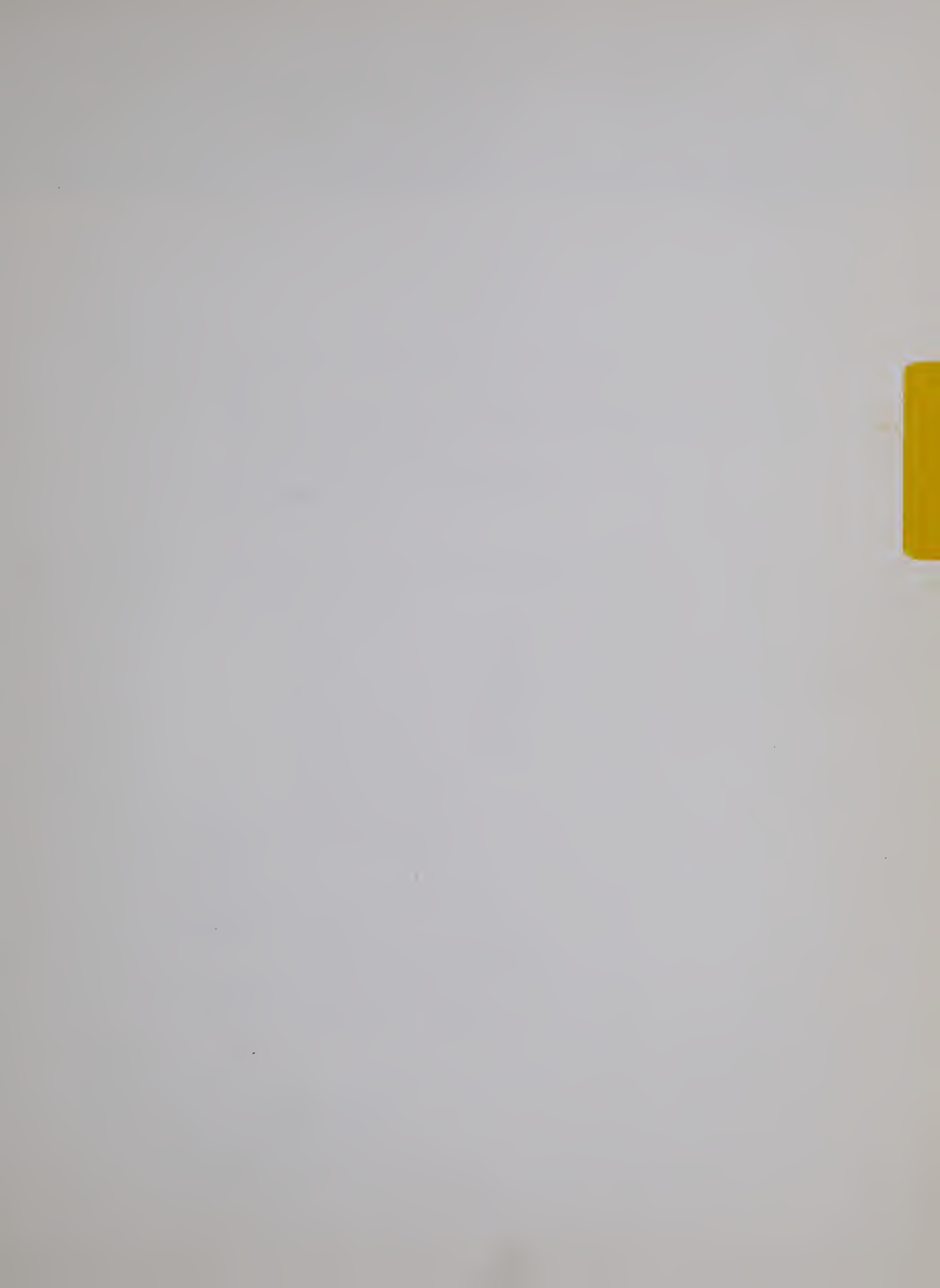
Mme Leduc: **Ce n'est pas le poulet, Henri! C'est le déjeuner de Pitou! Où est le poulet?**

Henri: **C'est le déjeuner de Pitou. Oh-là-là! Où est le poulet?**
(Realizing that Pitou has the chicken, he jumps up) **Hé, Pitou! Pitou!**
Donne-moi le poulet! Donne-moi le poulet! *(He runs off-stage.)*

PATTERN DRILLS: Tape 2, Drills 15 to 18.

Note: Tape 2, Drills 15 to 18 are to be presented in the four lessons subsequent to Drill 14. These drills will complement review lessons on the situation dialogue.

TESTS: Test Tape.





ICI ON PARLE FRANÇAIS Level One Unit 3

CONTENTS:

Structures:
1. 2nd person singular imperative of verb + direct noun object + preposition + noun object
2. subject (noun or pronoun) + verb + direct noun object + preposition + noun object
3. subject (noun or pronoun) + indirect pronoun object + verb + direct noun object
4. **c'est** + **le** + numeral + month
5. **est-ce que c'est** + noun or disjunctive pronoun?
6. **est-ce que** + subject (noun or pronoun) + verb?
7. **qu'est-ce que** + **c'est?**
8. preposition + noun or pronoun object

Vocabulary:
1. Verb forms having the following pronunciations:
   a) [vjɛ̃] from **venir**
2. Nouns:

Masculine	*Feminine*
arbre	**carte**
cadeau	**Jeanne**
jour	**Louise**
Noël	**photo**
salon	**porte**
septembre	**tante**
octobre	
novembre	
décembre	

3. Pronouns: **je, elle, moi, lui, vous**
4. Adjectives: **beau, belle, joyeux**
5. Adverbs: **ici**
6. Articles: **des**
7. Prepositions: **à, pour, sous, dans, chez**
8. Numerals: **11 to 31**
9. Expressions: **mais non!** **chic alors!**
   Quelle est la date aujourd'hui?
   le premier + month
10. Supplementary vocabulary:
    oncle (m) **joli(e)**

VISUAL AIDS:
1. Chart 3
2. a large English calendar
3. assorted empty gift boxes
4. a few Christmas cards
5. snapshots of students

AUDIO AIDS:

1. Tape 3
2. Test Tape
3. Song Tape

SUGGESTED DIVISION OF TIME:

Days 1 to 8	Conversational exchanges; numerals 11 to 31; dates; related pattern drills; review of Units 1 and 11; games; new song.
Days 9 & 10	Picture study lessons; related pattern drills; games; song.
Day 11	Introduction of situation dialogue; song.
Days 12 to 17	Situation dialogue; games; songs.
Days 18 to 22	Consolidation and / or variation of situation dialogue; oral and aural tests; games; songs.

SUGGESTED PLAN FOR DAYS 1 to 4:

The first three or four days of the program for Unit 3 should be devoted to the teaching of the numerals 11 to 31, dates, and conversational exchanges 1, 2 and 3.

The numerals 11 to 31 should be taught in the following groups: 11 to 16, 17 to 21 and 22 to 31. A few minutes of each lesson on three consecutive days should be devoted to the introduction and drill of these numerals. The method outlined in Unit 1, Day 2, should be followed, and drills involving flashcards, counting exercises and games may be used to give practice. See the section of Songs, Games and Activities for supplementary games.

As the numerals 1 to 31 are being mastered, a large English calendar is introduced, and the names of the months: **septembre, octobre, novembre and décembre** are taught. The numerals are then used for the purpose of naming dates. The teacher points to the calendar indicating September 10th and says:

Teacher: **C'est le 10 septembre. Quelle est la date?**
Class: **C'est le 10 septembre.**

Quelle est la date should be expanded to **Quelle est la date aujourd'hui?** Avoid **le premier** until other dates have been mastered.

When the sentence, **C'est le 25 décembre** is taught, the statement, **C'est le jour de Noël,** should be introduced and drilled.

Note: 1. Each lesson should begin with a quick review of the work of the previous day.
2. The structures and vocabulary of previous units should be used wherever the context of the lesson permits.
3. As soon as conversational exchanges have been mastered, students should take over the teacher's speeches.

CONVERSATIONAL EXCHANGE 1

Teacher: *(Beckoning)* **Jean, viens ici.**
Jean: **Me voilà, monsieur.**
Teacher: **Donne trois (quatre, etc.) crayons à Pierre.**
Jean: **Je donne trois (quatre, etc.) crayons à Pierre.**
(and later) **Je lui donne trois (quatre, etc.) crayons.**
Pierre: **Merci, Jean.**
Jean: **De rien, Pierre.**

Note: 1. The noun **crayons** should be replaced by the names of other familiar objects, and the number of items designated should be varied to give practice in the use of numerals.
2. The final consonant sound of **cinq, six, sept, huit, neuf** and **dix** is dropped when these numerals modify a noun beginning with a consonant.
3. It is not practical to use numerals larger than 10 in the above conversational exchange.

PATTERN DRILLS: Tape 3, Drill 1. .

CONVERSATIONAL EXCHANGE 2

Teacher: *(Beckoning)* **Viens ici, Marie.**
Marie: **Me voilà, monsieur.**
Teacher: *(Indicating 2 pencils)* **Est-ce que c'est deux crayons?** or **Est-ce que c'est trois crayons?**
Marie: **Oui, c'est deux crayons.** or **Non, (ce n'est pas deux crayons) c'est trois crayons.**
Teacher: **Donne deux crayons à Paulette.**
Marie: **Je lui donne deux crayons.**
Paulette: **Merci, Marie.**
Marie: **De rien, Paulette.**

PATTERN DRILL: Tape 3, Drill 2.

CONVERSATIONAL EXCHANGE 3

Teacher: **Viens ici, Robert.**
Robert: **Me voilà, monsieur.**
Teacher: *(Indicating a Book)* **Est-ce que c'est un cahier?**
Robert: **Non, monsieur, ce n'est pas un cahier.**
Teacher: **Qu'est-ce que c'est?**
Robert: **C'est un livre.**
Teacher: **Donne le livre à Jean.**
Robert: **Je lui donne le livre.**
Jean: **Merci, Robert.**
Robert: **De rien, Jean.**

PATTERN DRILLS: Tape 3, Drill 3.

CONVERSATIONAL EXCHANGE 4

Teacher: **C'est le 25 décembre. Joyeux Noël, Paul!**
Paul: **Joyeux Noël, monsieur!**
Teacher: *(Handing him a Christmas card in an envelope)* **Voilà une carte de Noël pour toi.**
Paul: **Merci, monsieur.**
Teacher: **Est-ce que c'est une belle carte de Noël ?**
Paul: *(Looking at the card)* **Oui, monsieur c'est une (très) belle carte de Noël.**

PATTERN DRILLS: Tape 3, Drill 4.

GAME – **Cadeaux de Noël** *Note:* The game is equivalent to a conversational exchange and will constitute the major part of a lesson.

The students are asked to provide an assortment of Christmas gift boxes of various sizes and shapes. These should be decorated with Christmas stickers, fancy tape, and bows, but should not be wrapped.

Student A is sent out of the room while a gift is placed in a fairly large box. The gift is simply one of the familiar classroom objects for which the French vocabulary is known. When student A returns the teacher says to student B:

Teacher: **Donne le cadeau à Paul, Georges.**
Georges: *(Placing the box in front of Paul)* **Voilà un cadeau de Noël pour toi, Paul. Qu'est-ce que c'est?**
Paul: *(Without touching the box)* **Est-ce que c'est un stylo?**
Georges: **Non, ce n'est pas un stylo.**
Class: **Non, ce n'est pas un stylo. Qu'est-ce que c'est?**

Paul is given three guesses. If he guesses correctly, he opens the gift and says:

Paul: **Voilà mon cadeau. C'est une gomme. Merci, Georges.**
Georges: **De rien, Paul.**

Paul then selects another student to leave the room while Paul prepares the next gift. If, however, he fails to discover the contents of the box, Georges opens the box and says:

Georges: **C'est une gomme.**
Paul: **Ah, c'est une gomme! Merci, Georges.**
Georges: **De rien, Paul.**

In this case Paul drops out of the game and George selects another student to leave the room while George prepares another gift.

PATTERN DRILLS: None.

CONVERSATIONAL EXCHANGE 5

Teacher: *(Showing a snapshot of himself to one of the students)* **Voilà une photo de moi. Est-ce que c'est une belle photo, Paul?**
Paul: **Oui, monsieur, c'est une belle photo.** or **Non, monsieur, ce n'est pas une belle photo.**
Teacher: *(Putting the snapshot in a box)* **C'est un cadeau de Noël pour Georges.** *(Handing the box to George)* **Joyeux Noël, Georges!**
Georges: **Joyeux Noël, monsieur Merci.**
Teacher: **De rien, Georges.**

PATTERN DRILLS: Tape 3, Drill 5.

CONVERSATIONAL EXCHANGE 6

The teacher draws a large Christmas tree on the board. The gift boxes are placed on the floor beneath the tree.

Teacher: *(Pointing to the tree)* **Qu'est-ce que c'est, Pierre?**
Pierre: **C'est un arbre de Noël.**
Teacher: **Où sont les cadeaux de Noël?**
Pierre: **Les voilà sous l'arbre de Noël.**
Teacher: **Viens à l'arbre de Noël, Pierre.**
Pierre: **Me voilà, monsieur.**
Teacher: **Voilà un cadeau de Noël pour toi. Joyeux Noël, Pierre!**
Pierre: **Merci, monsieur. Joyeux Noël!**

PATTERN DRILLS: Tape 3, Drill 6.

Note: Tape 3, Drills 7 and 8 are to be presented in the two lessons subsequent to Drill 6. These drills will complement review lessons on Conversational Exchanges 1 to 6.

Chart 3 Side A

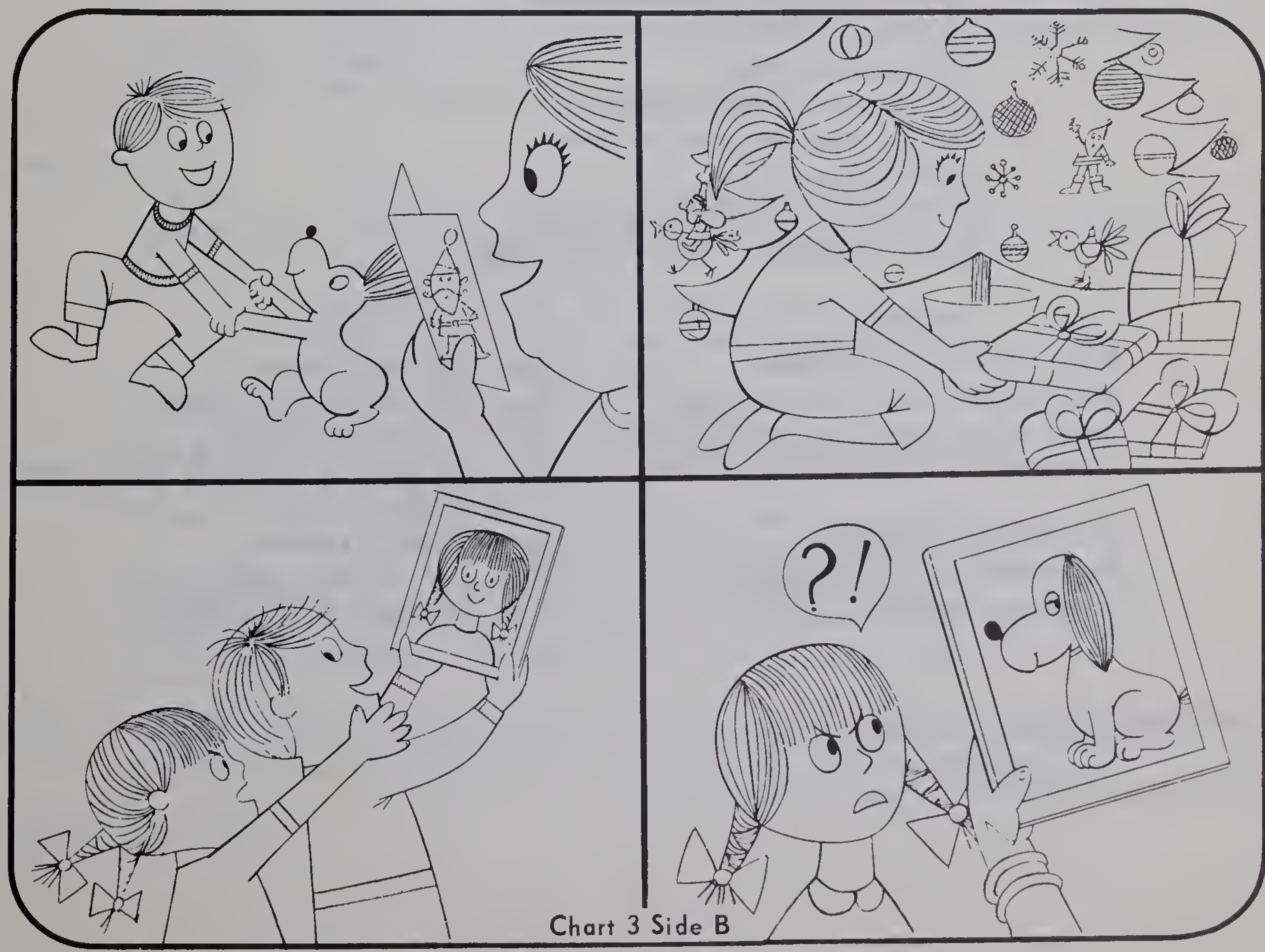


Chart 3 Side B

PICTURE STUDY 1 – Chart 3, Side A.

Narration: C'est le 25 décembre.
C'est le jour de Noël.
Voilà la famille Leduc à la porte.
Et voilà Mademoiselle Leduc.
C'est la soeur de papa.
C'est la tante de Jacques.
C'est la tante de Suzette.
C'est la tante de Marie-Claire et de Henri.
C'est tante Louise.

Questions	*Answers*
Où est Henri?	Le voilà à la porte.
Où est Pitou?	Le voilà avec tante Louise.
Où est tante Louise?	La voilà avec Pitou.
Est-ce que c'est la soeur de Jacques?	Non, c'est la soeur de M. Leduc.
Est-ce que c'est la tante de Mme Leduc?	Non, c'est la tante de Jacques, (Suzette, etc.)
Est-ce que c'est le 4 décembre?	Non, c'est le 25 décembre (le jour de Noël).
etc.	etc.

PATTERN DRILLS: Tape 3, Drill 9.

PICTURE STUDY 2 – Chart 3, Side A.

Narration: C'est le jour de Noël.
Tante Louise vient chez les Leduc.
Elle vient chez les enfants.
Elle vient pour Noël.
Elle donne un cadeau à Pitou.
Elle lui donne un cadeau de Noël.
Voilà l'arbre de Noël.
Voilà l'arbre de Noël dans le salon.
Voilà les cadeaux sous l'arbr e de Noël.

Questions	*Answers*
Est-ce que c'est tante Adèle?	Non, c'est tante Louise.
Est-ce qu'elle vient chez moi? (toi?)	Non, elle vient chez les Leduc.
Est-ce qu'elle vient pour le 10 décembre?	Non, elle vient pour Noël.
Est-ce qu'elle donne un cadeau à Pitou?	Oui, elle donne un cadeau de Noël à Pitou. (Elle lui donne...)
Où est l'arbre de Noël?	Le voilà dans le salon.
Est-ce que c'est un pique-nique?	Non, c'est le jour de Noël.
Est-ce que c'est moi? (toi?)	Non, c'est tante Louise (Henri).
etc.	etc.

PATTERN DRILLS: Tape 3, Drill 10.

SITUATION DIALOGUE – Tape 3, Drills 11 to 17..

UN CADEAU DE NOËL

Scene 1

Narrateur: **Chez les Leduc. C'est le 4 décembre.**
Mme Leduc: **Voilà une carte de Noël de tante Louise.**
Henri: **Oh! Est-ce que tante Louise vient pour Noël?**
Mme Leduc: **Oui, elle vient le jour de Noël.**
Henri: **Oh! Chic alors! Hé, Pitou! Tante Louise vient pour Noël! Pitou! Pitou! Tante Louise vient chez nous!**

Scene 2

Narrateur: **Dans le salon. C'est le 10 décembre.**
Suzette: **Où sont les cadeaux pour tante Louise?**
Mme Leduc: **Les voilà sous l'arbre de Noël.**
Suzette: **Je donne un livre à tante Louise.**
Le voilà. *(She places a gift under the tree.)*
Marie-Claire: **Moi, je lui donne un très beau cadeau.**
Le voilà. *(She holds up a brown envelope.)*
Henri: **Qu'est-ce que c'est?**
Marie-Claire: **C'est une photo.**

Scene 3

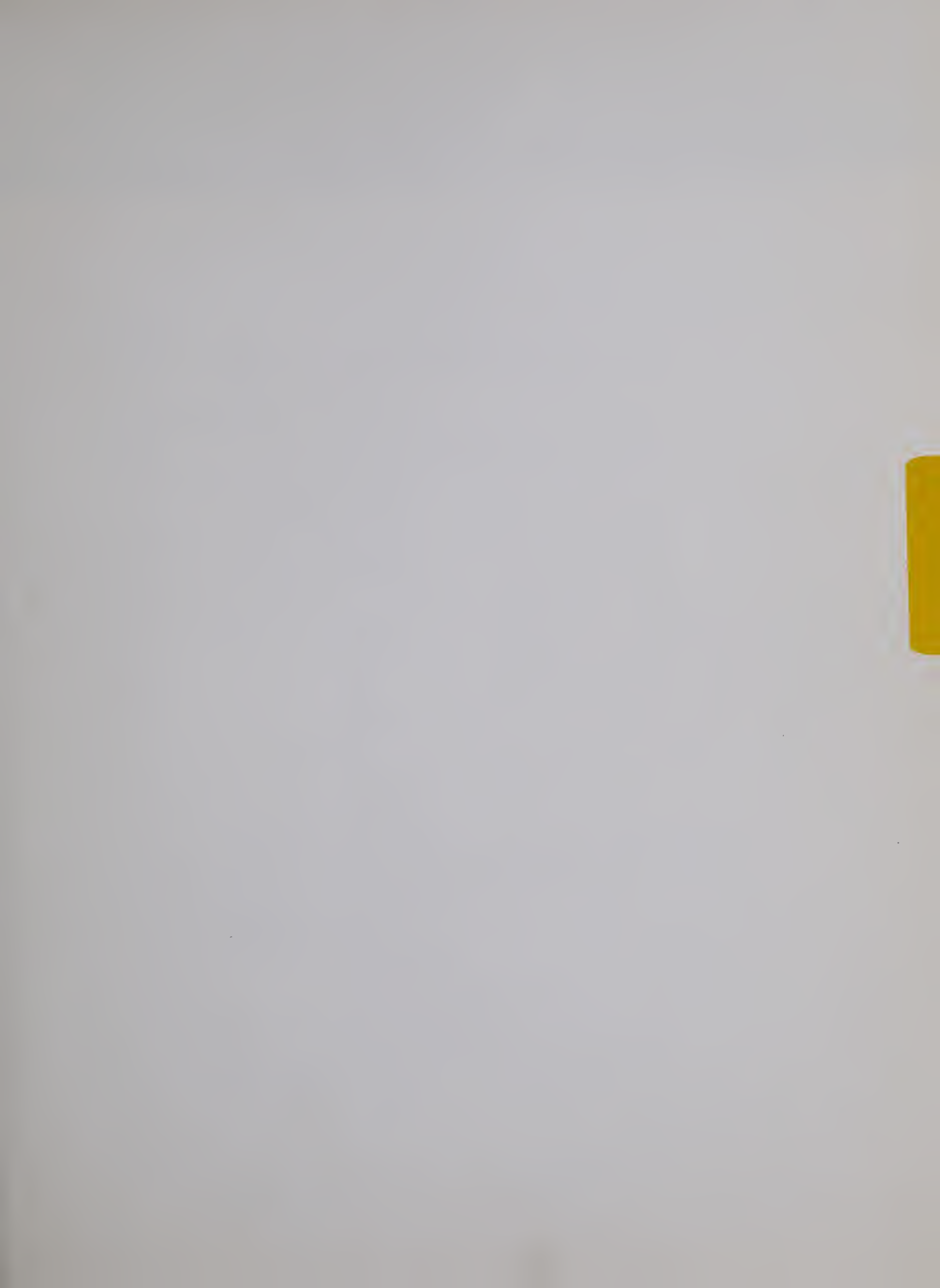
Henri: **Est-ce que c'est une photo de maman?**
Marie-Claire: **Non, ce n'est pas une photo de maman.**
Mme Leduc: **Est-ce que c'est une photo de Henri?**
Marie-Claire: **Non! C'est une belle photo!**
Henri: *(He snatches the envelope from Marie-Claire and looks at the photograph.)*
Oh-là-là! Ce n'est pas une belle photo! C'est une photo de Marie-Claire.
Marie-Claire: **Maman!**
Mme Leduc: **Henri! Donne la photo à Marie-Claire!**

Scene 4

Narrateur: **C'est le jour de Noël. Voilà tante Louise à la porte.**
Tout le monde: *(Addressing appropriate greetings all together. Paul is Mr Leduc. Jeanne is Mrs. Leduc.)*
Joyeux Noël, Paul! Joyeux Noël, Louise!
Joyeux Noël, Jeanne! Joyeux Noël, les enfants!
Joyeux Noël, tante Louise!
Tante Louise: **Voilà des cadeaux pour les enfants.**
Marie-Claire: **Oh merci, tante Louise! Et voilà un cadeau pour vous!**
C'est un beau cadeau.
Tante Louise: *(She opens the gift and looks at the photograph.)*
Ah oui, Marie-Claire! C'est une très belle photo!
Marie-Claire: **C'est moi, tante Louise. C'est une photo de moi!**
Tante Louise: **Toi, Marie-Claire! Mais non! C'est une belle photo de Pitou.**
Marie-Claire: **HENRI!** *(She chases Henry from the room.)*

Note: Tape 3, Drills 18 to 20 are to be presented in the three lessons subsequent to Drill 17. These drills will complement review lessons on the situation dialogue.

TESTS: Test Tape.





CONTENTS:

Structures:

1. subject (noun or pronoun) + **ne** + verb + **pas**.
2. subject (noun or pronoun) + verb + complementary infinitive.
3. negation + **de** + noun.
4. **à** + definite article (**au**).

Vocabulary:

1. Verb forms having the following pronunciation:

   a.) [vɛ] from **aller**
   b.) [e] [a] from **avoir**
   c.) [fɛ] from **faire**
   d.) [mɛ] from **mettre**
   e.) [pɔrt] from **porter**
   f.) [telefɔne] from **téléphoner**

2. Nouns:

Masculine	*Feminine*
chandail	**auto**
chapeau	**chambre**
chien	**cuisine**
garage	
janvier	
lit	
matin	
sous-sol	
téléphone	

3. Pronouns: **tu, te, toi, il.**
4. Adjectives: **blanc, bleu, brun, noir, rouge, vert; chaud, froid; gentil; mon, ma, ton, ta, son, sa; ce.**
5. Adverbs: **là, tout de suite.**
6. Conjunctions: **mais**
7. Expressions:
   n'est-ce pas?
   c'est dommage!
   (mechanism) + **ne marche pas**
   Quel temps fait-il?
   Il fait + (weather).
   De quelle couleur est + (noun or pronoun)?
   pardon!
   eh bien
   s'il te plaît
8. Supplementary vocabulary:
   tricot (m)
   il neige
   il fait du soleil

VISUAL AIDS:

1. Chart 4
2. assorted hats
3. a sweater
4. 2 telephones.

AUDIO AIDS:

1. Tape
2. Test Tape
3. Music Tape

SUGGESTED DIVISION OF TIME:

Days 1 to 7	Conversational exchanges; related pattern drills; games; new song.
Days 8 to 10	Picture study lessons; related pattern drills; games; songs.
Day 11	Introduction of situation dialogue; songs.
Day 12 to 17	Situation dialogue; personalized questions; games; songs.
Days 18 to 22	Consolidation and/or variation of situation dialogue; oral and aural tests; games; songs.

CONVERSATIONAL EXCHANGE 1

Note: At the beginning of the period the teacher has placed his sweater over the back of his chair.

Teacher: *(Shivering)* **B-r-r-r, il fait froid aujourd'hui.**
(He checks the thermometer and writes 50°on the board.)
Il fait froid, aujourd'hui. Où est mon chandail?
Paul: *(Pointing to the sweater.)* **Le voilà monsieur.**
Teacher: **Ah oui! Donne-moi mon chandail, s'il te plaît, Marie.**
Marie: *(Passing him the sweater)* **Le voilà.**
Teacher: **Merci, Marie.**
Marie: **De rien, monsieur.**

PATTERN DRILLS: Tape 4, Drill 1.

CONVERSATIONAL EXCHANGE 2

Teacher: **Quel temps fait-il aujourd'hui?**
Student: **Il fait froid.**
Teacher: **Est-ce que tu portes un chandail aujourd'hui?**
Student: **Oui, je porte un chandail.**
Teacher: **De quelle couleur est-il?**
Student: **Je porte un chandail rouge (bleu, etc.)**
Teacher: **Oui, c'est un beau chandail.**
Student: **Merci, monsieur.**

Note: If the student replies, **'Non, je ne porte pas de chandail'**, the exchange ends at line 4.

PATTERN DRILLS: Tape 4, Drill 2.

CONVERSATIONAL EXCHANGE 3

Note: The teacher arranges 4 chairs to represent the interior of a car. He sits in the driver's seat, pretends to turn the key in the ignition switch several times, shrugs helplessly, and gets out of the car.

Teacher: **Mon auto ne marche pas. Je vais téléphoner au garage de Paul.**
(He goes to the telephone and dials.) [driŋ , driŋ]
Paul: **Allo! C'est le garage de Paul.**
Teacher: **Bonjour, Paul. C'est M. Jones.**
Paul: **Ah, bonjour, monsieur! Ça va?**
Teacher: **Non, Paul, Mon auto ne marche pas aujourd'hui.**

Pitou est dans le sous-sol.
Il est dans son lit.

Questions	*Answers*
Où est Mme Leduc?	Elle est dans la cuisine.
Est-ce que M. Leduc (Pitou, etc.) est dans la cuisine?	Non, il est au téléphone. (dans le sous-sol, etc.)
Est-ce que M. Leduc est dans son lit?	Non, il est au téléphone.
Où est le lit de Pitou?	Il est dans le sous-sol.
Où est Jacques?	Le voilà dans son lit.
etc.	etc.

PATTERN DRILLS: Tape 4, Drill 8.

PICTURE STUDY 2 Chart 4, Side A.

Narration: Voilà l'auto de la famille Leduc.
Il fait très froid ce matin. *(Indicate thermometer)*
L'auto ne marche pas.
M. Leduc porte un chapeau noir et un chandail bleu.
Il téléphone au garage.
Mme Leduc ne porte pas de chandail.
Il fait chaud dans la cuisine.
Voilà le chien de Henri.
Il est dans le sous-sol.
Il fait chaud dans le sous-sol.
Pitou n'a pas de chandail.
Il n'a pas de chapeau.
Il fait chaud dans le lit de Pitou.

Questions	*Answers*
Qu'est-ce que c'est?	C'est l'auto de la famille Leduc.
De quelle couleur est l'auto?	Elle est bleue.
Quel temps fait-il?	Il fait très froid.
Où est M. Leduc?	Il est au téléphone.
Est-ce qu'il téléphone à tante Louise?	Non, il téléphone au garage.
Est-ce que l'auto marche bien?	Non, l'auto (elle) ne marche pas (bien).
Est-ce que M. Leduc a un chandail?	Oui, il a un chandail (brun).
Est-ce que Pitou a un chandail?	Non, il n'a pas de chandail.
Est-ce que Mme Leduc porte un chandail?	Non, elle ne porte pas de chandail.
Est-ce qu'il fait chaud dans l'auto?	Non, il fait froid dans l'auto.
Est-ce qu'il fait froid dans la cuisine?	Non, il fait chaud dans la cuisine.
etc.	etc.

PATTERN DRILLS: Tape 4, Drill 9.
Note: Tape 4, Drill 10, to be presented in the lesson subsequent to Drill 9.

SITUATION DIALOGUE – Tape 4, Drills 11 to 16.

MATIN D'HIVER

Scene 1

Narrateur:	**Chez les Leduc. Dans la cuisine. C'est le 15 janvier.**
M. Leduc:	*(He enters by the back door.)* **B-r-r-r! Il fait froid ce matin! L'auto ne marche pas.**
Mme Leduc:	**Oh, c'est dommage, Paul.**
M. Leduc:	**Oui, je vais téléphoner au garage.** *(He exits to the dining room.)*

Scene 2

Henri:	**Me voilà. Où est Papa?**
Jacques:	**Il est au téléphone. L'auto ne marche pas.**
Suzette:	**Il téléphone au garage.**
Henri:	**Oh-là-là! Quel temps fait-il?**
Mme Leduc:	**Il fait très froid.**

Scene 3

Mme Leduc:	*(Calling to Marie-Claire off-stage)* **Marie-Claire, mets ton chandail vert. Il fait très froid aujourd'hui.**
Henri:	**Moi, je porte mon chapeau rouge. C'est mon cadeau de Noël de tante Louise.** *(He puts on his red hat.)* **Il est très beau n'est-ce pas?**
Marie-Claire:	*(Entering.)* **Oui, le chapeau est beau, mais toi, tu n'es pas beau.**
Mme Leduc:	**Marie-Claire! Ce n'est pas gentil!**

Scene 4

Jacques:	*(Searching)* **Maman, où est mon chapeau?**
Mme Leduc:	**Est-ce qu'il n'est pas dans ta chambre?**
Jacques:	**Non, il n'est pas là.**
Henri:	**De quelle couleur est-il?**
Mme Leduc:	**Il est blanc et noir.**
Henri:	*(Looking down into the basement)* **Oh-là-là! Voilà un chapeau blanc et noir dans le sous-sol.**
Jacques:	**Dans le lit de ton chien?**
Henri:	**Oui, il est dans le lit de Pitou.**

Scene 5

Jacques:	**Eh bien, mon frère, moi, je porte ton beau chapeau rouge, et toi, tu portes le chapeau de Pitou!** *(He snatches Henry's hat and dashes off.)*
Henri:	**Maman! Papa!**
Mme Leduc:	**C'est dommage, Henri.**
Henri:	**Ah, Maman! Hé, Pitou, donne-moi le chapeau blanc et noir. Il fait froid aujourd'hui et je n'ai pas de chapeau.** *(He exits to the basement.)*

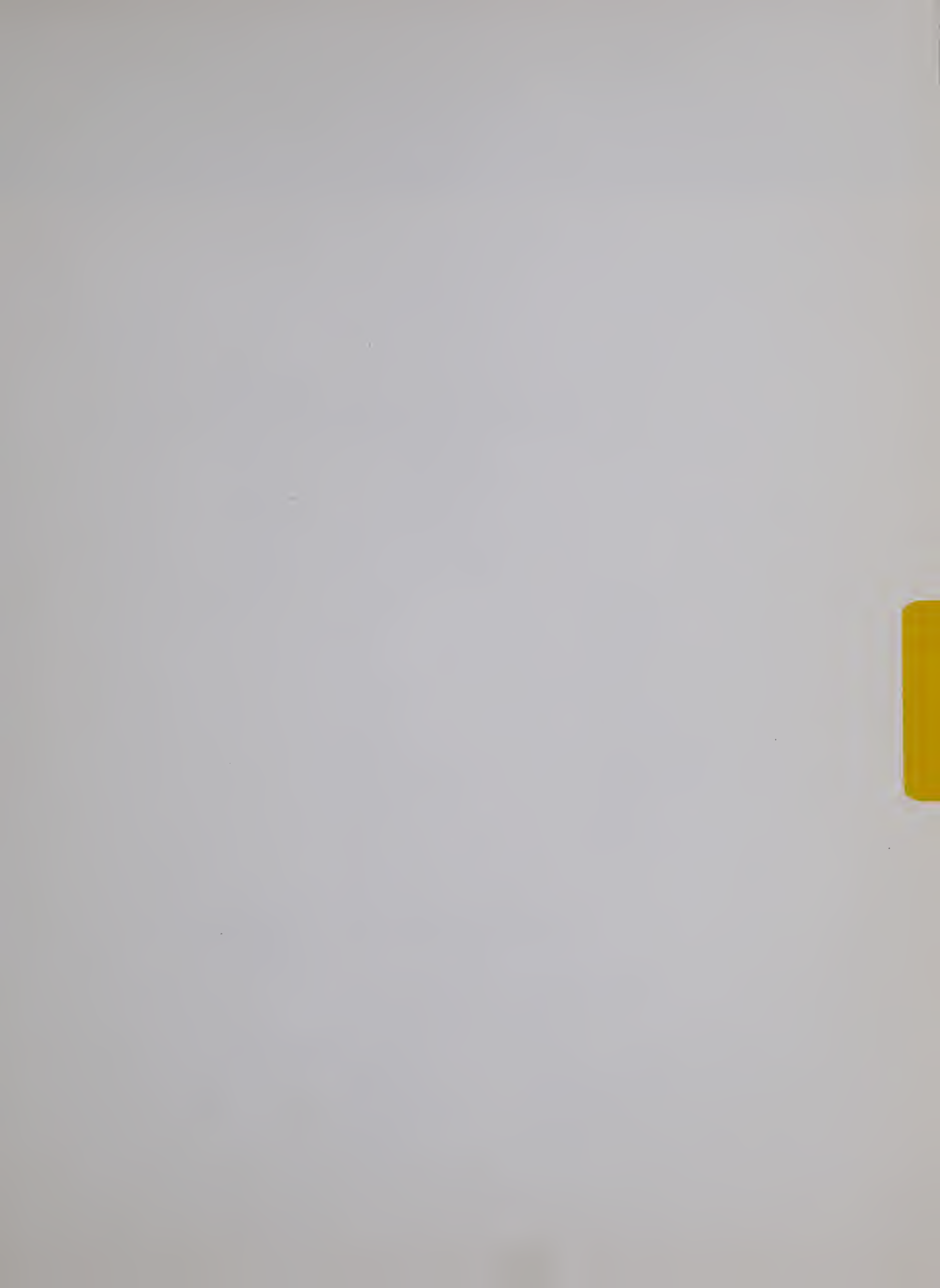
	Personalized Questions	Answers
Scene 1		
	1. Est-ce que ton père a une auto?	Oui, il a une auto.
	2. De quelle couleur est son auto?	Elle est rouge (bleue, etc.)
	3. Est-ce qu'il fait très froid ce matin (aujourd'hui)?	Oui, il fait froid ce matin.
	4. Est-ce que son auto marche bien?	Oui, elle marche très bien. Non, elle ne marche pas très bien.
Scene 2		
	1. Quel temps fait-il ce matin (aujourd'hui)?	Il fait (très) froid.
	2. Est-ce que ton auto est au garage?	Oui, elle est au garage. Non, elle n'est pas au garage.
	3. Est-ce qu'il fait chaud chez toi?	Oui, il fait chaud chez moi.
Scene 3		
	1. Est-ce que tu portes un chandail bleu (rouge, etc.)?	Oui, je porte un chandail bleu (rouge, etc.)? Non, je porte un chandail vert. Non, je ne porte pas de chandail.
	2. Est-ce que tu as un beau chapeau (chez toi)?	Oui, j'ai un beau chapeau (chez moi). Non, je n'ai pas de chapeau.
	3. De quelle couleur est-il?	Il est vert (rouge, etc.)
	4. Est-ce que tu portes ton chandail bleu (rouge, etc.) aujourd'hui?	Oui, je porte mon chandail bleu (rouge, etc.) aujourd'hui. Non, je ne porte pas mon chandail bleu (rouge, etc.) aujourd'hui.
Scene 4		
	1. Où est ton chapeau?	Il est chez moi (dans ma chambre).
	2. Est-ce que tu as un chien?	Oui, j'ai un chien. Non, je n'ai pas de chien.
	3. De quelle couleur est-il?	Il est noir (blanc, brun, etc.)
	4. Où est ton chien?	Il est chez moi (dans le sous-sol).

Scene 5

Review questions of scenes 1 to 4.

Note: Tape 4, Drills 17 to 19, are to be presented in the three lessons subsequent to Drill 16. These drills will complement review lessons on the situation dialogue.

TESTS: Test Tape.



CONTENTS:

Structures:
1. il y a....
2. il n'y a pas....
3. qu'est-ce que + subject (noun or pronoun) + verb ...?

Vocabulary:
1. Verb forms having the following pronunciations:
   - a.) [va] from aller
   - b.) [ariv] from arriver
   - c.) [ʃãt] from chanter
   - d.) [sɥi] from être
   - e.) [mãʒ] from manger
   - f.) [rəgard] [rəgarde] from regarder
   - g.) [vø] from vouloir
2. Nouns:

Masculine	*Feminine*
appétit	aspirine
beurre	assiette
boeuf	carotte
couteau	chaise
dîner	cuiller
docteur	fourchette
février	pommes de terre
garçon	salade de fruits
match de hockey	salle à manger
Montréal	table
soir	télévision
thé	tête
toast	

3. Adjectives: malade, tes
4. Adverbs: mieux, beaucoup, maintenant.
5. Prepositions: après, sur, devant
6. Expressions:

à chaque place	mal à la tête
merci beaucoup	à ce soir
bon appétit	chut

7. Supplementary vocabulary:

souper (m)	petit déjeuner (m)
soupe (f)	porc (m)
petits pois (m)	poisson (m)
pied (m)	bras (m)
dos (m)	doigt (m)

VISUAL AIDS:

1. Chart 5
2. a cup and saucer
3. 6 paper plates
4. 5 knives, forks and spoons
5. a plastic salad bowl
6. a plastic fruit dish

AUDIO AIDS:

1. Tape 5
2. Test Tape
3. Music Tape

SUGGESTED DIVISION OF TIME:

Days 1 to 8	Conversational exchanges; related pattern drills; games; new song.
Days 9 to 11	Picture study lessons; related pattern drills; games; songs.
Day 12	Introduction of situation dialogue; songs.
Days 13 to 18	Situation dialogue; personalized questions; games; songs.
Days 19 to 22	Consolidation and/or variation of situation dialogue; oral and aural tests; games; songs.

CONVERSATIONAL EXCHANGE 1

Note: Two chairs are adequate to represent a bed.

Introduction: **Voilà mon lit.** *(He sits on one chair and puts his feet up on the other.)* **Je suis dans mon lit. Je suis malade. Viens chez moi, Pierre.**

Pierre: **Bonjour. Ça va?**
Teacher: **Non, ça ne va pas, Pierre. Je suis malade aujourd'hui.**
Pierre: **C'est dommage.**
Teacher: **Oui, j'ai mal à la tête. Est-ce que tu veux téléphoner au docteur?**
Pierre: **Oui. Je vais téléphoner tout de suite. Au revoir, monsieur.**
Teacher: **Au revoir, Pierre, et merci.**
Pierre: **De rien, monsieur.**

PATTERN DRILLS: Tape 5, Drill 1

CONVERSATIONAL EXCHANGE 2

Teacher: **Bonjour, Claire. Est-ce que tu es malade aujourd'hui?**
Claire: **Oui, je suis malade.**
Teacher: **Qu'est-ce que tu as?**
Claire: **J'ai mal à la tête.**
Teacher: **C'est dommage. Voilà une chaise, et voilà une aspirine et du thé.** *(He gives her an aspirin and a cup and saucer.)*
Claire: *(Sitting down and pretending to take the aspirin and drink the tea.)* **Merci,**
Teacher: **Est-ce que ça va mieux maintenant?**
Claire: **Oui, ça va mieux.**
Teacher: **Bon! Au revoir, Claire.**
Claire: **Au revoir, et merci.**

PATTERN DRILLS: Tape 5, Drill 2

CONVERSATIONAL EXCHANGE 3

Note: Four each of knives, forks, spoons and plates are required for this exchange. Paper plates and plastic cutlery are adequate.

Teacher: Voilà la salle à manger. . Viens à la table, Paul.
Paul: Me voilà.
Teacher: *(Handing him 4 knives)* Voilà quatre couteaux, Paul. Mets un couteau à chaque place.
Paul: Un, deux, trois, quatre. Je mets un couteau à chaque place.
Teacher: Voilà quatre fourchettes. Mets une fourchette à chaque place.
Paul: Un, deux, trois, quatre. Je mets une fourchette à chaque place.
Teacher: Voilà quatre cuillers. Mets une cuiller à chaque place.
Paul: Un, deux, trois, quatre. Je mets une cuiller à chaque place.
Teacher: Et maintenant, mets une assiette à chaque place.
Paul: Un, deux, trois, quatre, Je mets une assiette à chaque place.
Teacher: Maintenant, Paul, qu'est-ce qu'il y a à chaque place?
Paul: Il y a un couteau, une fourchette, une cuiller et une assiette à chaque place.
Teacher: Très bien! Merci beaucoup, Paul.
Paul: De rien.

PATTERN DRILLS: Tape 5, Drill 3

CONVERSATIONAL EXCHANGE 4

Teacher: Bonjour, Georges, ça va?
Georges: Oui, ça va très bien.
Teacher: Est-ce qu'il y a un match de hockey ce soir?
Georges: Oui, il y a un match de hockey à Montréal.
Teacher: Est-ce que tu as la télévision chez toi?
Georges: Oui, dans le salon.
Teacher: La télévision ne marche pas chez moi.
Georges: C'est dommage.
Teacher: Est-ce que tu vas regarder le match de hockey à la télévision ce soir?
Georges: Mais oui! Viens chez moi.
Teacher: Ah, c'est très gentil, Georges! Merci, Georges!
Georges: De rien. Au revoir.
Teacher: Au revoir, Georges. À ce soir.

PATTERN DRILLS: Tape 5, Drill 4

CONVERSATIONAL EXCHANGE 5

Note: A large bowl, a small fruit dish and a spoon are required for this exchange. Plastic dishes are recommended.

Teacher: Voilà une salade de fruits. Regarde la salade, Jeanne C'est une belle salade de fruits, n'est-ce pas?
Jeanne: Oui, c'est une très belle salade de fruits.
Teacher: Est-ce qu'il y a des bananes dans la salade?

Jeanne: **Oui, il y a des bananes dans la salade.**
Teacher: **Est-ce que tu manges les bananes?**
Jeanne: **Oui, je mange les bananes.**
Teacher: **Est-ce que tu veux de la salade de fruits?**
Jeanne: **Oui, monsieur, je veux de la salade.**
Teacher: **Bien, voilà la salade, et voilà une assiette et une cuiller.**
Jeanne: **Merci.**
Teacher: **De rien, Jeanne. Bon appétit.**

PATTERN DRILLS: Tape 5, Drill 5.

GAME **Je Mets la Table.**

This game is a variation of **Je Fais ma Valise.** A team of five or six students stand in a line facing the class. The first student says:

Je mets la table pour le dîner, et sur la table je mets quatre couteaux.

The next student in line must repeat this sentence and add another item to the table-setting.

Suggested vocabulary: **quatre (des) fourchettes, cuillers, assiettes, du bœuf, des carottes, des pommes de terre, de la salade de fruits, des toasts, du thé, des bananes, du poulet.**

When a student makes an error in sequence, or if he is unable to recall the items which have been mentioned, he drops out. The last student to remain standing is the winner. There should be a time-limit on pauses.

Note: Tape 5, Drills 6 to 8 are to be presented in the three lessons subsequent to Drill 5. These drills will complement review lessons on Conversational Exchanges 1 to 5 and the above game.

PICTURE STUDY 1 – Chart 5, Side A

Narration:

Voilà la cuisine.
Suzette est dans la cuisine.
Voilà la salle à manger.
Marie-Claire met la table dans la salle à manger.
Elle met un couteau, une fourchette, une cuiller et une assiette à chaque place.
Henri arrive. Le voilà à la porte. Il chante.
Suzette ne chante pas.
Elle fait le dîner.
Madame Leduc est malade.
Elle n'est pas dans la cuisine.
Elle est dans son lit.
Elle a mal à la tête.

Questions	*Answers*
1. **Où est la cuisine (la salle à manger, la chambre à coucher de Jacques et de son frère, etc.)?**	**La voilà.**
2. **Où est Suzette (Marie-Claire, Mme Leduc, Henri)?**	**Elle est dans la cuisine, (la salle à manger, son lit.). Il est à la porte.**
3. **Où est la table?**	**Elle est dans la salle à manger (la cuisine).**

Chart 5 Side A

Chart 5 Side B

4. Qu'est-ce que Marie-Claire met sur la table?	Elle met des couteaux, des fourchettes, des cuillers, et des assiettes sur la table.
5. Qu'est-ce qu'elle met à chaque place?	Elle met un couteau, une fourchette, une cuiller et une assiette à chaque place.
6. Qu'est-ce que Suzette fait dans la cuisine?	Elle fait le dîner.
7. Qu'est-ce que Marie-Claire fait dans la salle à manger?	Elle met la table.
8. Qu'est-ce que Henri fait?	Il arrive. Il chante.
9. Est-ce que Mme Leduc fait le dîner?	Non, elle ne fait pas le dîner.
10. Pourquoi est-ce que Mme Leduc ne fait pas le dîner?	Elle est malade. Elle est dans son lit. Elle a mal à la tête.
11. Pourquoi est-ce que Mme Leduc est dans son lit?	Elle a mal à la tête.

PATTERN DRILLS: Tape 5, Drill 9

PICTURE STUDY 2 – Chart 5, Side B

Narration:

Voilà la table dans la salle à manger.
Voilà le dîner sur la table.
C'est un bon dîner.
Le bœuf est devant M. Leduc.
Les pommes de terre sont devant Suzette.
Voilà du beurre pour les pommes de terre.
Et voilà les carottes.
Regardez la salade de fruits.
Il y a des bananes dans la salade.
Et voilà le dîner de Mme Leduc.
Elle est malade. C'est dommage.
Elle ne mange pas de bœuf.
Elle mange des toasts, de la salade de fruits et du thé.

Questions	*Answers*
1. Où est le dîner?	Le voilà (Il est) sur la table.
2. Où est le bœuf?	Le voilà (Il est) sur la table. (devant M. Leduc)
3. Est-ce que les pommes de terre sont devant M. Leduc?	Non, les pommes de terre (elles) sont devant Suzette.
4. Est-ce que Mme Leduc est à table?	Non, elle n'est pas à table.
5. Pourquoi est-ce que Mme Leduc n'est pas à table?	Elle est malade. Elle a mal à la tête.
6. Est-ce que Mme Leduc mange du bœuf ce soir?	Non, elle ne mange pas de bœuf.
7. Qu'est-ce que Mme Leduc mange ce soir?	Elle mange des toasts, de la salade de fruits et du thé.
8. Où est-ce que qu'elle mange son dîner?	Elle mange dans sa chambre.
9. Qu'est-ce qu'il y a dans la salade de fruits?	Il y a des bananes dans la salade.
10. Qu'est-ce qu'il y a sur la table?	Il y a du bœuf, etc.

PATTERN DRILLS: Tape 5, Drill 10.

Note: Tape 5, Drill 11, to be presented in the lesson subsequent to Drill 10.

SITUATION DIALOGUE – Tape 5, Drills 12 to 17

MADAME LEDUC EST MALADE

Scene 1

Narrateur: C'est le 21 février. Mme Leduc est malade. Suzette et Marie-Claire sant dans la cuisine. Henri arrive. Il chante.
Suzette: Chut, Henri! Maman a mal à la tête.
Henri: Ah, c'est dammage!
Marie-Claire: Elle est dans sa chambre. Suzette fait le dîner, et mai, je mets la table.
Suzette: Mets un cauteau, une faurchette, une cuiller et une assiette à chaque place, Marie-Claire.

Scene 2

Narrateur: Dans la salle à manger.
M. Leduc: Le bœuf est très ban, Suzette.
Suzette: Merci, Papa. Est-ce que tu veux du beurre pour les pommes de terre?
Henri: Le vailà, Papa.
M. Leduc: Merci, Henri. Où est Jacques?
Marie-Claire: Il est dans la chambre de Maman. Il lui danne des taasts et du thé.

Scene 3

Narrateur: Jacques arrive dans la salle à manger.
Jacques: Maman va mieux maintenant. Elle mange de la salade de fruits.
Henri: Oh! Est-ce qu'il y a de la salade de fruits?
M. Leduc: Mange tes carattes, Henri!
Henri: Ah, Papa!
Suzette: Pas de carattes, pas de salade de fruits, Henri.

Scene 4

Narrateur: Après le dîner.
M. Leduc: *(He bends to pick up his serviette from the floor.)* Henri! Il y a des carattes sous ta chaise!
Henri: Des carottes, Papa?
M. Leduc: Regarde, mon fils!
Henri: *(Looking under his chair.)* Ah! C'est les carattes de Pitau! Hé, Pitou! Pitou! Vailà tes carattes!
Suzette: Ce n'est pas les carottes de Pitau, Henri. Pitou ne mange pas de carottes.
M. Leduc: Et toi, Henri, tu ne regardes pas le match de hockey à la télévision ce soir.
Henri: Ah, Papa!

Personalized Questions	Answers
Scene 1	
1. Est-ce que tu es malade aujourd'hui?	Non, ça va bien. Oui, je suis malade.
2. Qu'est-ce que tu as?	J'ai mal à la tête(au dos).
3. Est-ce que tu fais le dîner chez toi?	Non, je ne fais pas le dîner. Non, ma mère fait le dîner chez moi.
4. Est-ce que tu mets la table?	Oui, je mets la table. Non, ma soeur met la table.
5. Qu'est-ce que tu mets à chaque place?	Je mets un couteau, une fourchette, une cuiller et une assiette à chaque place.
Scene 2	
1. Est-ce que tu manges du bœuf (du poulet, etc.) chez toi?	Oui, je mange du bœuf (du poulet etc.) chez moi. Non, je ne mange pas de bœuf.
2. Est-ce que tu mets du beurre sur les (tes) pommes de terre?	Oui, je mets du beurre sur les (mes) pommes de terre. Non, je ne mets pas de beurre sur les (mes) pommes de terre.
3. Est-ce que tu manges dans la cuisine (la salle à manger, ta chambre)?	Oui, je mange dans la cuisine. Non, je ne mange pas dans ma chambre.
Scene 3	
1. Est-ce qu'il y a une salle à manger chez toi?	Oui, il y a une salle à manger chez moi. Non, il n'y a pas de salle à manger chez moi.
2. Est-ce que tu manges de la salade de fruits chez toi?	Oui, je mange de la salade de fruits chez moi.
3. Est-ce que tu manges tes carottes?	Oui, je mange mes carottes. Non, je ne mange pas mes carottes.
Scene 4	
1. Est-ce qu'il y a des carottes dans la salade de fruits?	Non, il n'y a pas de carottes dans la salade de fruits.
2. Est-ce que les chiens mangent des carottes?	Non, les chiens ne mangent pas de carottes.
3. Est-ce qu'il y a la télévision chez toi?	Oui, il y a la télévision chez moi. Non, il n'y a pas la télévision chez moi.
4. Est-ce que tu regardes la télévision après le dîner (dans le salon, dans la cuisine, dans le sous-sol, etc.)?	Oui, je regarde la télévision après le dîner (dans le salon, etc). Non, je ne regarde pas la télévision après le dîner (etc.).
5. Est-ce qu'il y a un match de hockey ce soir?	Oui, il y a un match de hockey ce soir. Non, il n'y a pas de match de hockey ce soir.
6. Quelle est la date aujourd'hui?	C'est le . . . .

Note: Tape 5, Drill 18, is to be presented in the lesson subsequent to Drill 17. This drill will complement a review on the situation dialogue.

TESTS: Test Tape.

CONTENTS:

Structures:
1. 2nd person plural imperative of verb + object or adverb.
2. subject (noun or pronoun) + verb + à + definite article + noun.
3. 2nd person imperative + indirect object (pronoun) + article + direct object (noun).
4. **qui** + verb. . . ?

Vocabulary:
1. Verb forms having the following pronunciations:
   - a.) [adɔr] from **adorer**
   - b.) [ave] from **avoir**
   - c.) [di] from **dire**
   - d.) [ɛt] from **être**
   - e.) [mɔ̃tre] from **montrer**
   - f.) [vəne] from **venir**

2. Nouns:

Masculine	*Feminine*
bébé	**fille**
bonbons	**main**
détective	**police**
dollar	**robe**
fils	**vendeuse**
magasin	**ville**
manteau	
mars	
moment	
rayon	
soulier	
vendeur	

3. Adjectives: **petit(e), jaune, rose, gris, perdu, gentille.**
4. Adverbs: **trop, vite.**
5. Conjunctions: **mais.**
6. Expressions:
   - **attention!**
   - **en ville**
   - **c'est combien?**
   - **s'il vous plaît**
7. Supplementary vocabulary:
   - **personne (f)**

VISUAL AIDS:

1. Chart 6
2. coloured candies
3. 2 telephones
4. assorted hats

AUDIO AIDS:

1. Tape 6
2. Test Tape
3. Music Tape

SUGGESTED DIVISION OF TIME:

Days 1 to 6	Conversational exchanges; related pattern drills; games; new song.
Days 7 to 10	Picture study lessons; related pattern drills; games; songs.
Day 11	Introduction of situation dialogue; songs.
Days 12 to 17	Situation dialogue; personalized questions; games; songs.
Days 18 to 22	Consolidation and/or variation of the situation dialogue; oral and aural tests; games; songs.

CONVERSATIONAL EXCHANGE 1

Note: The names of familiar stores (Eaton's, Grafton's, Simpson's, Loblaw's, Dominion, etc.) are written on the board at intervals to represent a row of stores in a shopping plaza. Store fronts may be sketched in if desired. The teacher sets up four chairs to represent a car, and proceeds with the following introduction:

Introduction: **Voilà la ville de Montréal et voilà des magasins.**

Teacher: **Voilà mon auto. Je vais à Montréal. Est-ce que vous venez avec moi, Henri et Pierre?**
Students: **Oui. Nous voilà.** *(The three get into the car. The teacher pretends to drive.)*
Teacher: *(Pointing ahead)* **Regardez! Voilà la ville de Montréal. C'est une belle ville, n'est-ce pas, Henri?**
Henri: **Oui, c'est une très belle ville.**
Teacher: **Nous voilà aux magasins. Montrez-moi le magasin Eaton, s'il vous plaît.**
Students: **Voilà le magasin Eaton!**
Teacher: **Merci, et où est le magasin Grafton?**
Henri: **Il n'y a pas de magasin Grafton ici.**
Teacher: **Oh! Regardez! Est-ce que c'est le magasin Loblaw?**
Students: **Non, c'est le magasin Dominion.**
Teacher: **Eh bien,** *(He stops the car and they get out.)* **Moi, je vais chez Eaton, et vous?**
Pierre: **Moi, je vais à Dominion.**
Henri: **Et moi, je vais à Dominion avec Pierre.**
Teacher: **Au revoir, Henri. Au revoir, Pierre.**
Students: **Au revoir.**

PATTERN DRILLS: Tape 6, Drill 1

CONVERSATIONAL EXCHANGE 2

Note: The front of the classroom is a store. The teacher's desk is the candy department. A few jelly beans or other coloured candies will contribute to the effectiveness of this exchange. There is a telephone on the desk.

Introduction: **Voilà un magasin** *(indicating the front of the room)*, **et voilà le rayon des bonbons. Claire, viens ici** *(indicating the desk)*. **Bonjour, mademoiselle, vous êtes la vendeuse de bonbons.**

Teacher: **Pardon, mademoiselle, est-ce que c'est le rayon des bonbons?**

Claire: **Oui, C'est le rayon des bonbons.**
Teacher: **Est-ce que vous avez des bonbons rouges?**
Claire: **Oui, les voilà.**
Teacher: **Bon , et où sont les bonbons noirs?**
Claire: **Je n'ai pas de bonbons noirs.**
Teacher: **Ah! C'est dommage! Ma mère adore les bonbons noirs.**
Claire: **Un moment. Je vais téléphoner au sous-sol.** *(at the telephone)* **Allo, est-ce qu'il y a des bonbons noirs dans le sous-sol?... Très bien, merci. Au revoir. Oui, il y a des bonbons noirs dans le sous-sol.**
Teacher: **Ah, merci, mademoiselle. Vous êtes bien gentille.**
Claire: **De rien.**
Teacher: **Je vais tout de suite au sous-sol. Au revoir, mademoiselle.**
Claire: **Au revoir.**

PATTERN DRILLS: Tape 6, Drill 2

CONVERSATIONAL EXCHANGE 3

Note: The scene is set as for Conversational Exchange 2, but the "props" now consist of the hats used in Unit 4.

Introduction: **Voilà un magasin, et voilà le rayon des chapeaux. Viens ici, Pierre. Bonjour, monsieur. Vous êtes le vendeur.**

Teacher: **Bonjour, monsieur, est-ce que c'est le rayon des chapeaux?**
Pierre: **Oui, monsieur. Pour vous, monsieur?**
Teacher: **Montrez-moi un beau chapeau, s'il vous plaît.**
Pierre: **De quelle couleur, monsieur?**
Teacher: **Montrez-moi un chapeau brun.**
Pierre: **Je n'ai pas de chapeaux bruns, monsieur.**
Teacher: **C'est dommage. Voilà un beau chapeau vert. Donnez-moi le chapeau vert, s'il vous plaît.**
Pierre: **Oh, monsieur! Ce chapeau est trop petit!**
Teacher: **Non, il n'est pas trop petit. C'est un chapeau pour mon petit fils.**
Pierre: **Ah! Le voilà, monsieur.** *(Putting the hat in a bag and giving it to the teacher)*
Teacher: **C'est combien?**
Pierre: **Deux dollars, s'il vous plaît, monsieur.**
Teacher: **Bon . Voilà deux dollars.**
Pierre: **Merci, monsieur. Au revoir, monsieur.**
Teacher: **Au revoir.**

Note: This exchange may be adapted for presentation by girls. Substitute as follows: **le vendeur - la vendeuse, monsieur - madame or mademoiselle, mon petit fils - ma petite fille.**

PATTERN DRILLS: Tape 6, Drill 3.

CONVERSATIONAL EXCHANGE 4

Note: Two telephones are required for this exchange. One is placed on the teacher's desk. One is placed on the desk of a student. The teacher writes the number of the local police station on the board.

Introduction: **Voilà le numéro de téléphone de la police.**

Teacher: **Mon petit chien n'est pas chez moi. Où est-ce qu'il est? Est-ce qu'il est sous ta chaise, Marie?** *(looking under Mary's chair.)*
Marie: **Non, il n'est pas sous ma chaise.**
Teacher: **Est-ce qu'il est avec toi, Georges?**
Georges: **Non, il n'est pas avec moi.**
Teacher: **Oh! Mon petit chien n'est pas chez moi, et il n'est pas ici. Oh! Mon petit chien est perdu, Marie, il est perdu!**
Marie: **Oui, c'est dommage, monsieur.**
Teacher: **Ah, je vais téléphoner à la police.** *(He dials the number on the board and signals to the student who has the second telephone. [driŋ, driŋ]).*
Student: **Allo. C'est la police.**
Teacher: **Allo, monsieur. Mon petit chien est perdu.**
Student: **C'est dommage. De quelle couleur est-ce qu'il est?**
Teacher: **Il est brun et blanc.**
Student: **Ah! Il y a un petit chien brun et blanc ici.**
Teacher: **C'est Pitou! C'est mon chien, monsieur! Je viens tout de suite chez vous, monsieur. Merci, monsieur. Merci beaucoup!**
Student: **De rien. Au revoir.**

PATTERN DRILLS: Tape 6, Drill 4.

Note: Tape 6, Drills 5 and 6, are to be presented in the lessons subsequent to Drill 4. These drills will complement a review on Conversational Exchanges 1 to 4.

PICTURE STUDY 1 – Chart 6, Side A

Narration:
Les Leduc arrivent à Toronto.
C'est une belle ville.
Voilà l'auto de la famille Leduc.
Et voilà les magasins.
Il y a beaucoup de magasins à Toronto.
Madame Leduc adore les magasins.
Regardez Suzette. Suzette adore les robes.
Elle regarde une belle robe dans le magasin.
Il ne fait pas chaud aujourd'hui.
Marie-Claire porte un manteau.
C'est un beau manteau gris.
Regardez le petit enfant. C'est un bébé.
C'est une petite fille.
Elle porte un chapeau rose et un manteau rose.
Marie-Claire adore les bébés.

Questions	*Answers*
1. **Où sont les Leduc?**	**Ils sont à Toronto (aux magasins).**
2. **Est-ce qu'ils sont dans l'auto?**	**Non, ils ne sont pas dans l'auto. Ils sont devant les magasins.**
3. **Qui adore les magasins?**	**Mme Leduc adore les magasins.**
4. **Qui adore les robes?**	**Suzette adore les robes.**
5. **Qu'est-ce que Suzette regarde?**	**Elle regarde une belle robe.**
6. **Où sont les robes?**	**Elles sont dans le magasin.**

Chart 6 Side A

Chart 6 Side B

7. De quelle couleur est la robe de Marie-Claire? — Elle est jaune. Elle porte une robe jaune.
8. De quelle couleur est le manteau de Marie-Claire? — Il est gris. Elle porte un manteau gris.
9. Qui adore les bébés? — Marie-Claire adore les bébés.
10. Regarde le bébé. Est-ce que c'est une petite fille? — Oui, c'est une petite fille.
11. De quelle couleur est son chapeau? — Il est rose. Elle porte un chapeau rose.
12. Est-ce qu'il fait chaud aujourd'hui? — Non, il ne fait pas chaud.

PATTERN DRILLS: Tape 6, Drill 7.

PICTURE STUDY 2 – Chart 6, Side B

Narration: La famille Leduc est dans le magasin.
Voilà le rayon des robes.
Mme Leduc et Suzette sont au rayon des robes.
La vendeuse est au téléphone.
Voilà le rayon des souliers.
M. Leduc, Jacques et Henri sont au rayon des souliers.
Jacques regarde des souliers bruns.
Henri ne porte pas de souliers.
M. Leduc est avec le vendeur.
Et voilà Marie-Claire.
Elle n'est pas au rayon des robes.
Elle n'est pas au rayon des souliers.
Elle est perdue.
Elle est au rayon des bonbons.
Regardez le monsieur avec Marie-Claire.
C'est un détective.
C'est le détective du magasin.

Questions	*Answers*
1. Où est le rayon des robes?	Le voilà.
2. Qui est au rayon des robes?	Mme Leduc et Suzette sont au rayon des robes. C'est Mme Leduc et Suzette.
3. Qui est au téléphone?	La vendeuse est au téléphone. C'est la vendeuse.
4. Qui est au rayon des souliers?	M. Leduc, Jacques et Henri sont au rayon des souliers. C'est M. Leduc, Jacques et Henri.
5. Qui est le monsieur avec Papa?	C'est le vendeur.
6. Où est Marie-Claire?	Elle est perdue. Elle est au rayon des bonbons.
7. Qui est le monsieur avec Marie-Claire?	C'est un détective. C'est le détective du magasin.
8. Qui est perdu?	C'est Marie-Claire.
9. Est-ce que Jacques est perdu?	Non, il n'est pas perdu. Non, il est avec son père.
10. Qui regarde les souliers bruns?	C'est Jacques. Jacques regarde les souliers bruns.

11. **De quelle couleur sont les souliers de M. Leduc (du vendeur, etc.)?**	**Ils sont bruns (noirs, etc.) Il (Elle) porte des souliers bruns (noirs, etc.).**
12. **Qu'est-ce que Jacques (Suzette, etc.) regarde?**	**Il (Elle) regarde . . . .**
etc.	**etc.**

PATTERN DRILLS: Tape 6, Drill 8

Note: Tape 6, Drills 9 and 10, are to be presented in the lessons subsequent to Drill 8. These drills will complement a review of the picture study lessons.

SITUATION DIALOGUE – Tape 6, Drills 11 to 15

LA FAMILLE LEDUC EN VILLE

Scene 1

Narrateur: **C'est le 13 mars. Les Leduc sont dans l'auto.**

M. Leduc: **Nous voilà au magasin. Jacques et Henri, venez avec moi.**
(Father parks the car, and the family gets out.)

Mme Leduc: **Donne-moi la main, Marie-Claire.**
Marie-Claire: **Ah, non, Maman! Je ne suis pas un bébé.**
Mme Leduc: **Eh bien, viens avec moi. Viens Suzette.**
Marie-Claire: **Au revoir, Papa.**
M. Leduc: **Au revoir, Marie-Claire.**

Scene 2

Narrateur: **Au rayon des robes.**
Vendeuse: **Bonjour, madame. Pour vous, madame?**
Mme Leduc: **Est-ce que vous avez une robe rose pour ma fille?**
Suzette: **Maman! Où est Marie-Claire?**
Mme Leduc: **Oh! Ma petite fille! Où est ma petite fille?**
Vendeuse: **Un moment, madame. Je vais téléphoner au détective du magasin.**

Scene 3

Narrateur: **Au rayon des souliers.**
Vendeur: **Bonjour, monsieur. Pour vous, monsieur?**
M. Leduc: **Montrez-moi des souliers bruns pour mon fils, Henri, s'il vous plaît.**
Narrateur: *(Voice on public address system.)*
Attention! Attention, s'il vous plaît. Il y a une petite fille perdue dans le magasin. Elle porte une robe jaune et un manteau gris.
Jacques: **Oh! Papa! C'est Marie-Claire.**
Henri: **Papa, Marie-Claire adore les bonbons. Viens, Papa. Viens, Jacques. Venez vite au rayon des bonbons.**

Scene 4

Narrateur: **Au rayon des bonbons.**
Détective: **Est-ce que tu veux des bonbons, ma petite?**
Marie-Claire: **Oui, s'il vous plaît, monsieur.**
Henri: *(Arriving stage left.)* **La voilà, Papa!**
Suzette: *(Arriving stage right).* **La voilà, Maman! La voilà!**
Mme Leduc: **Oh, Marie-Claire! Oh, ma petite!**
Marie-Claire: **Maman! Papa! Regardez! C'est un détective!**

Détective:	Bonjour, monsieur. Bonjour, madame. C'est une belle petite fille. Elle adore les bonbons, n'est-ce pas?
M. Leduc:	Oui, monsieur, et merci beaucoup.
Mme Leduc:	Marie-Claire, dis au revoir et merci au détective, et donne-moi la main!
Marie-Claire:	Au revoir, monsieur. Merci, monsieur.
Détective:	Au revoir, Marie-Claire.
La Famille:	Au revoir, monsieur. Merci beaucoup, monsieur.

Personalized Questions	Answers
Scene 1	
1. Est-ce qu'il y a un bébé dans ta famille?	Oui, il y a un bébé dans ma famille. Non, il n'y a pas de bébé dans ma famille.
2. Est-ce que tu es le bébé de ta famille?	Non, je ne suis pas le bébé de ma famille.
3. Est-ce qu'il y a un magasin Dominion (Loblaw, etc.) à X (name of home town)?	Oui, il y a un magasin Dominion à X. Non, il n'y a pas de magasin Dominion à X.
4. Est-ce que tu vas au magasin aujourd'hui?	Oui, je vais au magasin aujourd'hui. Non, je ne vais pas au magasin aujourd'hui.
Scene 2	
1. Est-ce que tu portes une robe rose (jaune, verte, etc.) aujourd'hui?	Oui, je porte une robe rose. Non, je ne porte pas de robe rose. Non, je porte une robe bleue.
2. Est-ce que tu portes un chandail vert (brun, etc.) aujourd'hui?	Oui, je porte un . . . Non, je ne porte pas de . . .
3. Est-ce que tu vas téléphoner à Monique (André, etc.) ce soir?	Oui, je vais téléphoner à Monique (André, etc.) ce soir. Non, je ne vais pas téléphoner à Monique (André, etc.) ce soir.
Scene 3	
1. De quelle couleur sont tes souliers?	Ils sont bruns (noirs, etc.) Je porte des souliers bruns.
2. Est-ce que tu as des souliers noirs chez toi?	Oui, j'ai des souliers noirs chez moi. Non, je n'ai pas de souliers noirs chez moi.
3. Est-ce que ton crayon (ta règle, etc.) est perdu(e)?	Oui, il (elle) est perdu(e). Non, le (la) voilà. Non, il (elle) n'est pas perdu(e).
4. Est-ce que tu adores les bonbons (les carottes, le poulet, etc.)?	Oui, j'adore les bonbons, (les carottes, etc.) Non, j'adore les bananes.

Scene 4

1. **Est-ce que ton père est détective (docteur, vendeur)?**	Oui, il est vendeur. Non, il n'est pas détective, (etc.)
2. a) **Dis bonjour à Suzette**	Bonjour, Suzette.
b) **Dis au revoir à Marie..**	Au revoir, Marie.
c) **Dis merci à Jean.**	Merci, Jean.
3. **Est-ce que tu as des bonbons aujourd'hui?**	Oui, j'ai des bonbons. Non, je n'ai pas de bonbons.
4. **Est-ce que tu veux des bonbons?**	Oui, s'il vous plaît. Oui, s'il te plaît. Non, merci. Oui, je veux des bonbons. Non, je ne veux pas de bonbons.
5. **Est-ce que tu as une petite soeur, (un petit frère)?**	Oui, j'ai une petite sœur (un petit frère). Non, je n'ai pas de . . .

Note: Tape 6, Drills 16 to 19, are to be presented in the lessons subsequent to Drill 15. These drills will complement a review of the situation dialogue.

TESTS: Test Tape.



ICI ON PARLE FRANÇAIS Level One Unit 7

CONTENTS:

Structures:
1. subject (pronoun) + reflexive pronoun + verb . . .
2. **comment** + reflexive pronoun + verb + modified noun subject? (with **s'appeler** only)
3. **avoir** + definite article + part of body

Vocabulary:
1. Verb forms having the following pronunciations:
   a.) [ʒu] from **jouer**
   b.) [mɑ̃ʒe] from **manger**
   c.) [parl] [parle] from **parler**
   d.) [apɛl] from **s'appeler**
2. Nouns:

Masculine	*Feminine*
avril	**cantine**
ami	**classe**
baseball	**Denise**
cousin	**école**
Joseph	**Lachance**
Laurier	**oreille**
numéro	**rue**
Roger	

3. Pronouns: (reflexive) **m', t', s'; qui?**
4. Adjectives: **grand, jeune, ses**
5. Adverbs: **à côté de, pourquoi?**
6. Numerals: **zéro**
7. Expressions:
   à midi **il est midi**
   qui est-ce ? **à la main**
8. Supplementary vocabulary:
   élève (m & f)

VISUAL AIDS:
1. Chart 7
2. flashcards
3. 2 telephones

AUDIO AIDS:
1. Tape 7
2. Test Tape
3. Music Tape

SUGGESTED DIVISION OF TIME:

Days 1 to 7 Conversational exchanges; related pattern drills; games; new songs.
Days 8 to 10 Picture study lessons; related pattern drills; games; songs.

Day 11 Introduction of situation dialogue; songs.
Days 12 to 17 Situation dialogue; personalized questions; games; songs.
Days 18 to 22 Consolidation and/or variation of the situation dialogue; aural and oral tests; games; songs.

CONVERSATIONAL EXCHANGE 1

Note: Number flashcards are distributed to serve as telephone numbers.

The teacher dials a student's number.

Teacher: **Huit. (driŋ , driŋ)**
Claire: **Allo!**
Teacher: **Allo, est-ce que c'est Marie?**
Claire: **Non, ce n'est pas Marie.**
Teacher: **Oh, pardon! Qui est-ce, mademoiselle?**
Claire: **C'est Claire.**
Teacher: **Ah, bonjour, Claire, ça va?**
Claire: **Oui, merci, ça va très bien. Qui est-ce, s'il vous plaît?**
Teacher: **C'est M. Jones. Je veux parler à Marie, s'il te plaît.**
Claire: **Elle n'est pas ici, monsieur.**
Teacher: **Ah, c'est dommage. Je vais téléphoner à Marie après le dîner. Au revoir, Claire.**
Claire: **Au revoir, monsieur.**

PATTERN DRILLS: Tape 7, Drill 1.

CONVERSATIONAL EXCHANGE 2

Note: Number flashcards will serve as telephone numbers.

Teacher: **Trois. (driŋ , driŋ)**
Paul: **Allo.**
Teacher: **Est-ce que Georges est là?**
Paul: **Non, monsieur, il n'est pas ici.**
Teacher: **C'est dommage. Qui parle, s'il vous plaît?**
Paul: **C'est Paul.**
Teacher: **Ah, bonjour, Paul. C'est M. Jones. Est-ce que Georges joue au baseball aujourd'hui?**
Paul: **Oui, monsieur, il joue au baseball.**
Teacher: **Est-ce qu'il joue à l'école?**
Paul: **Oui, monsieur.**
Teacher: **Très bien, je vais parler à Georges à l'école. Au revoir, Paul.**
Paul: **Au revoir, monsieur.**

PATTERN DRILLS: Tape 7, Drill 2.

CONVERSATIONAL EXCHANGE 3

Introduction: **Je suis docteur. Je m'appelle Docteur Dubois. Tu es malade aujourd'hui, Georges. Viens chez moi.**
Georges: *(ringing doorbell)* **(driŋ , driŋ)**

Docteur:	**Bonjour, mon petit, ça va?**
Georges:	**Non, monsieur, ça ne va pas. Je suis malade aujourd'hui.**
Docteur:	**C'est dommage. Voilà une chaise. Comment est-ce que tu t'appelles?**
Georges:	**Je m'appelle Georges Anderson, monsieur.**
Docteur:	**Eh bien, Georges, tu as les oreilles très rouges. Est-ce que tu as mal aux oreilles?**
Georges:	**Oui, monsieur, j'ai mal aux oreilles.**
Docteur:	**Où est ta mère?**
Georges:	**Elle est chez moi, monsieur.**
Docteur:	**Donne-moi ton numéro de téléphone, Georges.**
Georges:	**Cinq, deux, deux, cinq, zéro, neuf, six.**
Docteur:	**Très bien, Georges. Va chez toi. Je vais téléphoner tout de suite à ta mère. Au revoir, mon petit.**
Georges:	**Au revoir, monsieur.**

PATTERN DRILLS: Tape 7, Drill 3.

CONVERSATIONAL EXCHANGE 4

Teacher:	**Bonjour, mon ami.**
Robert:	**Bonjour.**
Teacher:	**Est-ce que tu es dans la classe de** *(Name of homeroom teacher)?*
Robert:	**Oui, je suis dans la classe de Mlle . . . .**
Teacher:	**Regarde ce garçon devant Annette. Qui est-ce?**
Robert:	**C'est Denis.**
Teacher:	**Est-ce que Denis est dans ta classe?**
Robert:	**Oui, il est dans ma classe.**
Teacher:	**Est-ce que c'est ton ami?**
Robert:	**Oui, c'est mon ami.**
Teacher:	**Eh bien, dis bonjour à ton ami, Robert.**
Robert:	**Bonjour, Denis.**

PATTERN DRILLS: Tape 7, Drill 4.

Note: Tape 7, Drills 5 to 7, are to be presented in the lessons subsequent to Drill 4. These drills will complement a review of Conversational Exchanges 1 to 4.

PICTURE STUDY 1 – Chart 7, Side A

Narration: **Voilà la rue Laurier, et voilà l'école de Jacques.**
Jacques va à l'école. Voilà ses livres.
Voilà son déjeuner.
Il est avec son ami, Roger.
Roger va manger à l'école.
Il va manger avec Jacques.
Voilà un grand garçon devant la porte de l'école.
Qui est-ce?
Ah! C'est Joseph! C'est le cousin de Roger.
Il adore le baseball.
Il joue au baseball après la classe.

Questions	*Answers*
1. **Où est l'école de Jacques?**	**Elle est (La voilà) dans la rue Laurier.**

Chart 7 Side A

Chart 7 Side B

Questions	Answers
2. Où est Jacques?	Il est (Le voilà) dans le rue Laurier. (avec Roger, devant l'école.)
3. Qui est Roger?	C'est un ami de Jacques.
4. Où est-ce que Jacques va manger?	Il va manger à l'école.
5. Avec qui est-ce qu'il va manger?	Il va manger avec Joseph.
6. Qui est devant la porte de l'école?	Joseph est devant la porte.
7. Qui est le cousin de Roger?	Joseph est le cousin de Roger. Joseph est son cousin.
8. Est-ce que Joseph est le cousin de Jacques?	Non, c'est le cousin de Roger. Non, ce n'est pas le cousin de Jacques.
9. Qu'est-ce que Joseph fait après la classe?	Il joue au baseball (après la classe).
etc.	etc.

PATTERN DRILLS: Tape 7, Drill 8.

PICTURE STUDY 2 – Chart 7, Side B

Narration: Voilà l'école. Regardez! Il est midi.
Jacques va manger. Il va à la cantine.
Il a son déjeuner à la main.
Voilà une jeune fille. Elle vient de Montréal.
Elle est perdue. Elle parle à Jacques.
Elle veut manger à la cantine.
Regardez! Elle va à la cantine avec Jacques.
Elle parle beaucoup.
Jacques ne parle pas beaucoup.
Les voilà à la cantine.
La jeune fille va manger avec Jacques.
Voilà deux chaises, et voilà la jeune fille à côté de Jacques.
Roger arrive avec Joseph.
Roger regarde les oreilles de Jacques.
Jacques a les oreilles très rouges, n'est-ce pas?

Questions	*Answers*
1. Où est Jacques?	Il est à l'école.
2. Où est-ce qu'il va?	Il va à la cantine.
3. Qu'est-ce qu'il a à la main?	Il a son déjeuner à la main.
4. Qui parle à Jacques?	C'est une jeune fille.
5. Est-ce que Jacques est perdu?	Non, il n'est pas perdu.
6. Est-ce que la jeune fille est perdue?	Oui, elle est perdue.
7. Où est-ce qu'elle va?	Elle va à la cantine.
8. Avec qui est-ce qu'elle veut manger?	Elle veut manger avec Jacques.
9. Avec qui est-ce que Jacques veut manger?	Il veut manger avec Roger et Joseph.
10. Où sont les amis de Jacques?	Les voilà à la table (à côté de Jacques.).
11. Qu'est-ce que Roger regarde?	Il regarde les oreilles de Jacques.
12. Pourquoi est-ce qu'il regarde les oreilles de Jacques?	Les oreilles de Jacques sont rouges. Il a les oreilles rouges.
13. Pourquoi est-ce que les oreilles de Jacques sont rouges?	Il ne veut pas manger avec une jeune fille.

PATTERN DRILLS: Tape 7, Drill 9.

Note: Tape 7, Drill 10, is to be presented in the lesson subsequent to Drill 9. This drill will complement a review of the picture study lessons.

SITUATION DIALOGUE – Tape 7, Drills 11 to 15

DÉJEUNER À L'ÉCOLE

Scene 1

Narrateur: **C'est le 3 avril. Dans la rue. Jacques va à l'école avec son ami, Roger.**
Roger: **Est-ce que tu veux manger avec Joseph et moi à midi?**
Jacques: **Joseph? Qui est-ce?**
Roger: **C'est mon cousin. Il est dans la classe de Suzette. Le voilà devant l'école.**
Jacques: **Ah oui! Il joue bien au baseball, n'est-ce pas?**
Roger: **Oui, très bien! Nous voilà à l'école. Au revoir, Jacques.**
Jacques: **Au revoir, Roger.**

Scene 2

Narrateur: **Il est midi. Jacques va àla cantine. Une jeune fille lui parle.**
Denise: **Pardon. Je suis perdue. Où est la cantine, s'il te plaît?**
Jacques: **Uh. . .moi aussi, je vais à la cantine.**
Denise: **Ah bon! Je viens avec toi. Moi, je m'appelle Denise Lachance, et toi?**
Jacques: **Je m'appelle Jacques Leduc.**
Denise: **Oh, il y a une Suzette Leduc dans ma classe.**
Jacques: **Oui, c'est ma sœur. Voilà la cantine. Au revoir, Denise.**
Denise: **Est-ce que tu veux manger avec moi? Voilà deux chaises.**
Jacques: **Non! . . . Uh . . . Oui! . . . Merci.** *(He sits down helplessly.)*

Scene 3

Narrateur: **Roger et Joseph arrivent à la table de Jacques et Denise.**
Roger: **Bonjour, Jacques! Ça va?**
Jacques: **Oh, Roger! Oui. . .Uh. . .Non!. . .Uh. . .**
Roger: **Pourquoi est-ce que tu as les oreilles rouges, Jacques?**
Jacques: **Les oreilles rouges? Moi?** *(He covers his ears with his hands.)*
Roger: **Oui, mon ami, tu as les oreilles très rouges. Qu'est-ce que tu as? Est-ce que tu es malade?**
Joseph: **Non, Roger, il n'est pas malade. Il fait très chaud dans la cantine, n'est-ce pas, Jacques?**
Jacques: **Oui, il fait très chaud ici . . . très chaud!**
Joseph: **Viens, Roger. Viens manger avec moi. Au revoir, Jacques.**
Jacques: **Au revoir, Joseph, et merci!**

Personalized Questions	Answers
Scene 1	
1. Est-ce que tu vas à l'école?	Oui, monsieur, je vais à l'école.
2. Comment s'appelle ton école?	C'est l'école . . . . Elle s'appelle . . . .
3. Est-ce que tu as un cousin?	Oui, j'ai un cousin.
4. Comment est-ce qu'il s'appelle?	Il s'appelle . . . .
5. Est-ce que tu as un(e) ami(e)?	Oui, j'ai un(e) ami(e).
6. Comment s'appelle ton ami(e)?	Il (Elle) s'appelle . . . .
7. Est-ce que tu joues au baseball?	Oui, je joue au baseball. Non, je ne joue pas au baseball.
Scene 2	
1. Où est-ce que tu vas manger à midi?	Je vais manger chez moi (à l'école, à la cantine).
2. Est-ce qu'il y a une cantine à ton école?	Oui, il y a une cantine à mon école. Non, il n'y a pas de cantine à mon école.
3. Est-ce qu'il y a une Suzette dans ta classe?	Oui, il y a une Suzette dans ma classe. Non, il n'y a pas de Suzette dans ma classe.
4. Comment est-ce que tu t'appelles?	Je m'appelle . . . .
5. Comment s'appelle ton frère (ta sœur, ton cousin, ta tante, ton ami(e), etc.)?	Il (Elle) s'appelle . . . .
6. Est-ce que tu vas manger avec Paul (ton cousin, etc.) aujourd'hui?	Oui, je vais manger avec Paul. Non, je ne vais pas manger avec Paul (etc.).
Scene 3	
1. Est-ce que tu es malade aujourd'hui?	Non, je ne suis pas malade.
2. Est-ce qu'il fait chaud ici?	Oui, il fait (très) chaud. Non, il ne fait pas chaud.
3. Est-ce que tu viens manger chez moi ce soir?	Non, monsieur, je ne viens pas manger chez vous. Non, monsieur, je vais manger chez moi.
4. Est-ce que tu as les oreilles rouges?	Non, monsieur, je n'ai pas les oreilles rouges.

Note: Tape 7, Drills 16 and 17, are to be presented in the lessons subsequent to Drill 15. These drills will complement a review of the situation dialogue.

TESTS: Test Tape.

CONTENTS:

Structures:

1. **quel (le)** + noun?
2. **quel (le)** + noun + **est-ce que** + subject (noun or pronoun) + verb?

Vocabulary:

1. Verb forms having the following pronunciations:
   - a) [ale] from **aller**
   - b) [bwa] [bwar] from **boire**
   - c) [ʒwe] from **jouer**
   - d) [mɔ̃tr] from **montrer**
   - e) [pɔrte] from **porter**
   - f) [plø] from **pleuvoir**
   - g) [prɑ̃] from **prendre**
   - h) [vule] from **vouloir**

2. Nouns:

Masculine	*Feminine*
bas	**blouse**
café	**chaussette**
cheveux	**chemise**
cinéma	**cousine**
fromage	**eau**
Georges	**femme**
homme	**fenêtre**
journal	**jupe**
lait	**maison**
mai	**page**
magazine	**partie**
miroir	**Paulette**
oeufs	**pluie**
pantalon	**tasse**
parapluie	**salle de bain**
restaurant	**serveuse**
sandwich	**serviette**
verre	**tasse**
yeux	

3. Adjectives: **blond, mauvais, cette**

4. Prepositions: **derrière, entre**

5. Numerals: 32 to 69

6. Expressions:

il pleut à verse
à boire
manteau de pluie (m)
c'est tout
tout le monde

7. Supplementary vocabulary:
   appartement (m)   **pièce (f)**

VISUAL AIDS:

1. Chart 8
2. playing cards
3. glass, serviette, cup, saucer, plate
4. newspaper
5. magazine
6. 2 telephones
7. umbrella

AUDIO AIDS:

1. Tape 8
2. Test Tape
3. Music Tape

SUGGESTED DIVISION OF TIME:

Days 1 to 8
Conversational exchanges; related pattern drills; games; song.

Days 9 to 11
Picture study lessons; related pattern drills; games; songs.

Day 12
Introduction of situation dialogue; songs.

Days 13 to 18
Situation dialogue; personalized questions; games; songs.

Days 19 to 22
Consolidation and/or variation of situation dialogue; oral and aural tests; games; songs.

CONVERSATIONAL EXCHANGE 1

Note: Use a pack of cards from which the aces and face cards have been removed.

Teacher: *(Holding up a pack of cards)* **Voilà des cartes. Est-ce que tu veux jouer aux cartes avec moi, Maurice?**
Maurice: **Oui, monsieur.**
Teacher: **Très bien. Prends cette chaise.**
Maurice: *(Sitting down)* **Voilà.**
Teacher: *(Shuffles cards and deals five cards to Maurice)* **Un, deux, trois, quatre, cinq. Voilà cinq cartes, Maurice.** *(Hands the rest of the pack to Maurice)* **Maintenant, donne-moi cinq cartes.**
Maurice: *(Deals five cards to the teacher)* **Un, deux, trois, quatre, cinq. Voilà cinq cartes.**
Teacher: **Merci, Maurice. Regarde tes cartes.** *(They both look at their cards.)* **Est-ce que tu as un CINQ?**
Maurice: **Oui, j'ai un CINQ.**
Teacher: **Donne-moi le CINQ, s'il te plaît.**
Maurice: **Le voilà.**

Note: A player may ask for a card to match any card in his own hand. If Maurice has more than one FIVE, he must deliver them all to the teacher. The teacher then places all the FIVES on the table before him. He continues to request cards from Maurice

until Maurice replies, "**Non, monsieur, je n'ai pas de . . . .**" It is then Maurice's turn to ask for cards from the teacher's hand. The two players continue to request cards until no further matching is possible. The player with the greatest number of cards on the table before him is the winner. Each game is over in a minute or two.

PATTERN DRILLS: Tape 8, Drill 1

CONVERSATIONAL EXCHANGE 2

Note: The props required for this exchange are: a glass, a serviette, a cup and saucer, a plate, a small note-pad and a pencil.

Introduction: **Vous êtes dans un petit restaurant. C'est un café. Moi, je suis le garçon (la serveuse). Vous voulez un sandwich et une tasse de café.**

Teacher: *(Approaching a student at his desk)* **Bonjour, monsieur. Pour vous, monsieur?**
Student: **Je veux un sandwich, s'il vous plaît.**
Teacher: **J'ai des sandwichs au poulet, au boeuf, au fromage et aux oeufs, monsieur.**
Student: **Donnez-moi un sandwich au fromage, s'il vous plaît.**
Teacher: *(Pretending to write the order)* **Un sandwich au fromage. Et à boire, monsieur? Du thé? Du café? Un verre de lait?**
Student: **Du café.**
Teacher: *(Pretending to write)* **Un café. Est-ce que c'est tout, monsieur?**
Student: **Oui, c'est tout, merci.**
Teacher: **Très bien, monsieur.** *(Placing a glass of water and a serviette on the table)* **Voilà un verre d'eau et une serviette.**

PATTERN DRILLS: Tape 8, Drill 2

CONVERSATIONAL EXCHANGE 3

Note: Review the numerals 1 to 31 and teach 32 to 69. This exchange requires the use of a newspaper or magazine. The newspaper will serve as a source of illustrations for the vocabulary for clothing. Later, when the magazine is used, the clothing is reviewed and the colours of the articles of clothing are included in the conversational exchange.

Teacher: **Voilà un journal. Est-ce que tu veux regarder le journal, Richard?** *(Passing the newspaper to Richard.)*
Richard: **Oui, merci, monsieur.**
Teacher: **Regarde la page quarante-trois, Richard. Est-ce qu'il y a un homme (une femme, un garçon, une jeune fille) à cette page?**
Richard: **Oui, monsieur, il y a un homme à la page quarante trois.**
Teacher: **Montre le journal à tout le monde. Regarde l'homme, Richard. Qu'est-ce qu'il porte?**
Richard: **Il porte un pantalon, une chemise, des souliers, un manteau et un chapeau.**
Teacher: **Très bien. Maintenant, donne le journal à Lorette.**
Richard: **Voilà le journal, Lorette.**
Lorette: **Merci, Richard.**
Teacher: **Regarde la page cinquante-six, Lorette.**

Note: This exchange is continued as each student passes the newspaper to another. The teacher must have noted the pages which carry suitable pictures for discussion.

PATTERN DRILLS: Tape 8, Drill 3

GAME:

Mon Ami est Perdu

A student (Paul) comes to the front of the room and says, "**Mon ami est perdu.**" The whole class stands and replies, "**Me voilà, Paul.**" Paul then proceeds to describe his friend, giving one detail at a time; e.g. "**C'est un garçon (une jeune fille).** If he says "**C'est un garçon**" this eliminates all the girls who must then sit down. The boys remain standing and say, "**Moi, je suis un garçon.**"

Paul continues the description as follows: "**Il a les cheveux blonds**". The boys with blond hair remain standing and say, "**Moi, j'ai les cheveux blonds.**" Paul may add: "**Il a les yeux bleus**", "**Il porte une chemise blanche**", "**Il porte des souliers bruns.**" Pupils who do not fit the description given by Paul must sit down. The game continues until only one student remains standing. When all but one have been eliminated, Paul announces, "**Ah, voilà mon ami!**" This student may replace Paul as leader, and the game may begin again.

The student leading the game will soon discover that he should proceed from the most general descriptive details to the most specific in order to prolong his turn as leader and to increase the suspense for the class.

CONVERSATIONAL EXCHANGE 4

Note: Two telephones are required. Telephone numbers may be assigned by having the students number off around the room. The counting may begin at any number providing the last student's number does not exceed 69.

(A) For a sunny day

Teacher: *(Dialling a number)* **Huit. (driŋ, driŋ)**
Student: **Allo.**
Teacher: **Est-ce que Marie est à la maison?**
Student: **Oui, C'est moi.**
Teacher: **Ah, bonjour, Marie! Il fait très beau aujourd'hui, n'est-ce pas?**
Student: **Oui, il fait beau (et chaud).**
Teacher: **Est-ce que tu veux aller en ville après le dîner?**
Student: **Oui. Je veux aller au magasin.**
Teacher: **A quel magasin est-ce que tu veux aller?**
Student: **Je veux aller chez Eaton. (Morgan, etc.)**
Teacher: **Est-ce que tu vas mettre un manteau?**
Student: **Non. Il fait trop chaud pour un manteau.**
Teacher: **Qu'est-ce que tu vas mettre?**
Student: **Je vais mettre une jupe, une blouse et un chandail.**
Teacher: **Très bien. Je viens chez toi après le dîner. Au revoir, Marie.**
Student: **Au revoir.**

(B) For a rainy day

Teacher: *(Dialling a number)* **Quatre (driŋ, driŋ)**
Student: **Allo**
Teacher: **Est-ce que Paul est à la maison?**
Student: **Oui. C'est moi.**
Teacher: **Ah, bonjour, Paul! Il fait mauvais aujourd'hui, n'est-ce pas?**
Student: **Oui. Il pleut à verse.**
Teacher: **Est-ce que tu veux aller au cinéma après le dîner?**
Student: **Oh oui! Je veux aller au cinéma.**
Teacher: **A quel cinéma est-ce que tu veux aller?**
Student: **Je veux aller au Palais (Capital, etc.)**
Teacher: **Est-ce que tu vas mettre un manteau de pluie?**

Chart 8 Side A

Chart 8 Side B

Student: **Oui, et vous (toi)?**
Teacher: **Moi, je n'ai pas de manteau de pluie, mais j'ai un parapluie. Je viens chez toi après le dîner. Au revoir, Paul.**
Student: **Au revoir.**

PATTERN DRILLS: Tape 8, Drill 4

Note: Tape 8, Drills 5 — 8, are to be presented in the lessons subsequent to Drill 4. These drills will complement a review of Conversational Exchanges 1 to 4 and the game.

PICTURE STUDY 1 – Chart 8, Side A.

Narration: **C'est une partie chez Paulette.**
Voilà Paulette.
C'est la cousine de Jacques et Suzette.
Et voilà Georges Lachance.
Il parle à Jacques.
Denise Lachance est à côté de son frère.
Elle boit un "coca".
Paulette donne un sandwich à Suzette.
Suzette adore les sandwichs aux oeufs.
Il y a un verre sur la table à côté de Jacques.
Suzette regarde Georges.
Il est très beau.
Il porte un beau chandail jaune, un pantalon brun, et une chemise brune.
Il a les cheveux blonds.
Suzette adore les cheveux blonds.
Georges ne regarde pas Suzette.
Il parle de baseball avec Jacques.

Suggested Questions	*Answers*
1. **Est-ce que c'est un pique-nique?**	**Non, c'est une partie.**
2. **Chez qui est la partie?**	**Elle est chez Paulette.**
3. **Comment s'appelle le garcon à côté de Jacques?**	**Il s'appelle Georges Lachance.** **C'est Georges Lachance.**
4. **Où est Denise?**	**Elle est à côté de son frère.**
5. **Qu'est-ce que Paulette donne à Suzette?**	**Elle lui donne un sandwich.**
6. **Quelle sorte de sandwich est-ce que Suzette adore?**	**Elle adore les sandwichs aux oeufs.**
7. **Qu'est-ce que Paulette (Jacques, etc.) porte?**	**Elle (Il) porte . . . .**
8. **A qui est-ce que Georges (Jacques, Paulette) parle?**	**Il (Elle) parle a . . . .**
9. **Qu'est-ce qu'il y a sur la table (à côté de Jacques, devant Suzette, derrière Denise)?**	**Il y a . . . .**
10. **Qui porte une chemise brune (une robe verte, etc.)?**	**Georges (Paulette, etc.) porte . . .**

PATTERN DRILLS: Tape 8, Drill 9

PICTURE STUDY 2

Narration: (a) Voilà la salle à manger des Leduc.
Suzette donne une tasse de café à son père.
Mme Leduc parle à son fils.

(b) Voilà le salon des Leduc.
M. et Mme Leduc jouent aux cartes.
Jacques est à la fenêtre.
Il regarde la pluie.
Papa lui montre le parapluie derrière la porte.

(c) Voilà la salle de bain des Leduc.
Suzette est devant le miroir.
Elle va à la partie chez sa cousine ce soir.
Elle porte sa belle robe rose, ses souliers roses et ses bas.

(d) Voilà Jacques et Suzette dans la rue.
Il pleut à verse.
Suzette a le grand parapluie de son père.
Jacques n'est pas sous le parapluie.
Suzette va vite à la maison.
Elle n'est pas gentille.

Questions	*Answers*
(a)	
1. Où sont les Leduc?	Ils sont dans la salle à manger.
2. Qu'est-ce que Suzette donne à son père?	Elle lui donne une tasse de café.
3. A qui est-ce que Mme Leduc parle?	Elle parle à son fils (Jacques).
(b)	
1. Qu'est-ce que Mme Leduc fait dans le salon?	Elle joue aux cartes.
2. Avec qui est-ce que Mme Leduc joue?	Elle joue avec M. Leduc.
3. Où est le journal?	Il est (Le voilà) sur la table (à café).
4. Où est Jacques?	Il est (Le voilà) à la fenêtre.
5. Qu'est-ce qu'il regarde?	Il regarde la pluie.
6. Qu'est-ce que M. Leduc lui montre?	Il lui montre le parapluie.
7. Où est le parapluie?	Il est (Le voilà) derrière la porte.
(c)	
1. Où est Suzette?	Elle est (La voilà) dans la salle de bain (devant le miroir).
2. Qu'est-ce qu'elle porte?	Elle porte sa belle robe rose, ses souliers roses et ses bas.
3. Où est-ce qu'elle va ce soir?	Elle va à la partie chez sa cousine (Paulette).
(d)	
1. Où sont Jacques et Suzette?	Ils sont (Les voilà) dans la rue.
2. Quel temps fait-il?	Il pleut (à verse).
3. Qui a le parapluie?	C'est Suzette. Suzette a le parapluie.
4. Est-ce que Jacques est sous le parapluie?	Non, il n'est pas sous le parapluie.
5. Qu'est-ce que Suzette fait? Où est-ce que Suzette va?	Elle va vite à la maison.
6. Est-ce que Suzette est gentille?	Non, elle n'est pas gentille.

PATTERN DRILLS: Tape 8, Drill 10

Note: Tape 8, Drill 11, is to be presented in the lesson subsequent to Drill 10. This drill will complement a review of the picture study lessons.

SITUATION DIALOGUE – Tape 8, Drills 12 to 17.

AH, LES FEMMES!

Scene 1

Narrateur: **C'est le 17 mai. Les Leduc sont dans la salle à manger.**
M. Leduc: *(Calling off)* **Suzette! Où est ma tasse de café?**
Suzette: *(Entering)* **La voilà, Papa.** *(She sits down.)*
Mme Leduc: **Qu'est-ce que tu vas mettre pour la partie ce soir, Jacques?**
Jacques: **Oh – un pantalon, une chemise et un chandail.**
Mme Leduc: **Mets ton beau pantalon gris, mon fils.**
Suzette: **Oui, et ta chemise blanche, ton chandail bleu et tes chaussettes bleues.**
Jacques: **Ah, les femmes!**

Scene 2

Narrateur: **Après le dîner. M. et Mme Leduc jouent aux cartes dans le salon.**
Jacques: *(Looking out the window)* **Oh-là-là! Regardez! Il pleut à verse!**
M. Leduc: **Prends le parapluie, Jacques.**
Jacques: **Quel parapluie, Papa?**
M. Leduc: **Mon grand parapluie noir. Le voilà derrière la porte.**
Jacques: **Merci, Papa.** *(He gets the umbrella).*
Mme Leduc: **Est-ce que ta sœur ne va pas à la partie?**
Jacques: **Oui, mais elle est devant le miroir dans la salle de bain. Ah, les femmes!**

Scene 3

Narrateur: **À la partie chez Paulette.**
Paulette: *(Passing a plate of sandwiches)* **Est-ce que tu veux un sandwich, Suzette? Il y a des sandwichs au fromage, au poulet et aux œufs.**
Suzette: **Je prends un petit sandwich au poulet, s'il te plaît.**
Paulette: **Et voilà une serviette sur la table à café.**
Suzette: **Merci. Paulette, regarde ce garçon entre Jacques et Denise. Qui est-ce?**
Paulette: **C'est Georges Lachance. C'est le frère de Denise. Il est très gentil.**
Suzette: **Oui, et très beau, n'est-ce pas?**
Narrateur: **Ah, les jeunes filles!**

Scene 4

Narrateur: **Après la partie. Dans la rue. Il pleut.**
Suzette: **Oh, j'adore les parties chez Paulette!**
Jacques: **Toi, tu adores les garçons.**
Suzette: **Et toi, tu adores Denise Lachance.**

Jacques: **De quelle couleur sont les yeux de Georges?**
Suzette: **Il a les yeux bleus, les cheveux blonds et ......**
Jacques: **Voilà! Tu adores Georges Lachance!**
Suzette: **Et toi, tu n'es pas gentil!** *(She snatches the umbrella and runs off.)*
Jacques: **Hé! Il pleut! Viens ici! Donne-moi le parapluie! Ah, les femmes!**

Personalized Questions

Scene 1

1.	**Est-ce que tu bois du café?**	**Oui, je bois du café.** **Non, je ne bois pas de café.** **Non, je bois du lait.**
2.	**Est-ce que tu bois ton café (ton thé, ton lait) dans une tasse (un verre)?**	**Oui, je bois mon café dans une tasse.** **Non, je ne bois pas mon lait dans une tasse.**
3.	**Est-ce que tu as une cousine?**	**Oui, j'ai une cousine.** **Non, je n'ai pas de cousine.** **Oui, j'ai beaucoup de cousines.**
4.	**Est-ce que tu as une chemise brune (une robe verte, etc.)?**	**Oui, j'ai un(e) . . . . . .** **Non, je n'ai pas de . . . .**
5.	**Qu'est-ce que tu portes à une partie?**	**Je porte . . . .**
6.	**Est-ce que tu vas à beaucoup de parties?**	**Oui, je vais à beaucoup de parties.** **Non, je ne vais pas à beaucoup de parties.**

Scene 2

1.	**Est-ce que tu joues aux cartes? (au baseball, etc.)?**	**Oui, je joue aux cartes.** **Non, je ne joue pas aux cartes.**
2.	**Avec qui est-ce que tu joues?**	**Je joue avec mon ami(e) (ma sœur, ma tante, etc.)**
3.	**Est-ce qu'il y a un miroir dans ta chambre?**	**Oui, il y a un miroir dans ma chambre.** **Non, il n'y a pas de miroir dans ma chambre.**
4.	**Où est la salle de bain chez vous?**	**Elle est à côté de la chambre de ma mère (etc.).**

Scene 3

1.	**Est-ce que tu manges des sandwichs à midi?**	**Oui, je mange des sandwichs.** **Non, je ne mange pas de sandwichs.**
2.	**Est-ce que tu prends un sandwich au fromage aujourd'hui?**	**Oui, je prends un sandwich au fromage aujourd'hui.** **Non, je ne prends pas de sandwich au fromage aujourd'hui.**
3.	**Quelle sorte de sandwich est-ce que tu prends aujourd'hui?**	**Je prends un sandwich au . . . .**
4.	**Qui est le garçon (la jeune fille) entre . . . . . et . . . . . . ?**	**C'est . . . .**

Scene 4

1.	**Quel temps fait-il aujourd'hui?**	**Il fait beau (mauvais, chaud, froid).** **Il pleut (à verse).**
2.	**Est-ce que tu as un parapluie?**	**Oui, j'ai un parapluie.** **Non, je n'ai pas de parapluie.**
3.	**De quelle couleur est ton parapluie?**	**Il est . . . .**
4.	**Est-ce que tu as les yeux bleus?**	**Oui, j'ai les yeux bleus.** **Non, je n'ai pas les yeux bleus.** **J'ai les yeux bruns (gris, etc.)**
5.	**De quelle couleur sont tes yeux?**	**J'ai les yeux . . . . . .**
6.	**Est-ce que tu as les cheveux blonds?**	**Oui, j'ai les cheveux blonds.** **Non, je n'ai pas les cheveux blonds.** **J'ai les cheveux bruns (noirs).**
7.	**De quelle couleur sont tes cheveux?**	**J'ai les cheveux blonds (bruns, noirs, roux).**

Note: Tape 8, Drill 18, is to be presented in the lesson subsequent to Drill 17. This drill will complement a review of the situation dialogue.

TESTS: Test Tape.



TAPE I, DRILL I *(Timing: maximum 4 minutes)*

NARRATOR: *(Canadian-English voice)* All the people who recorded the French parts of these tapes are French people. If you listen to them very carefully as they speak French, you will notice that there are some sounds in French that sound like English sounds, and some sounds that do not exist in English. You will also notice that French and English are like two different songs. Each one has its own rhythm and its own tune. First, you must train your ear to hear these differences, and then, if you imitate the French voices exactly, you will be speaking French like a French person.

DRILL A

NARRATOR: The vowel sounds in English are "a, e, i, o, u". Although there are many vowel sounds that sound the same in English and French, the way in which they are pronounced is quite different. English vowels taper off at the end and change into another sound. French vowels are precise and unchanging. Listen for this difference in the following pairs of words. The first word is English; the second one is French.

Female: Canadian-English Voice	*Male: French Voice*
bow	beau
dough	dos
low	l'eau

Notice that the English "o" sound slides into a second sound at the end.

Female:	bow
	dough
	low

The French "o" sound does not change.

Male:	beau
	dos
	l'eau

These French words will now be said once more, and there will be a pause after each word while you imitate it aloud. Then, the same word will be repeated again and there will be a pause while you repeat it. Listen carefully to the French and try to imitate it accurately.

Always remember to keep French vowel sounds precise and unchanging.
(Note to French speaker: To establish the length of the pause after each word, or expression, repeat the word to yourself silently and then allow a one second interval. Be careful *not* to leave too long a pause.)

Male:	beau	*(pause)*	beau	*(pause)*
	dos	*(pause)*	dos	*(pause)*
	l'eau	*(pause)*	l'eau	*(pause)*
	seau	*(pause)*	seau	*(pause)*
	chaud	*(pause)*	chaud	*(pause)*

DRILL B

NARRATOR: Whenever we speak in our own or any other language, we constantly change the pitch of our voice; that is, the use of the high, medium and low notes of our voice. In singing, these changes of pitch or notes are called the tune. In speaking, these changes of notes are called intonation. Listen to the following French sentences. Some of them are questions and some are answers. Notice the intonation of each, and imitate it as accurately as you can. Each sentence will be repeated twice, with a pause after each sentence for you to imitate it aloud.

Male:	C'est Jacques?	*(pause)*
	C'est Jacques?	*(pause)*
Female:	Oui, c'est Jacques.	*(pause)*
	Oui, c'est Jacques.	*(pause)*
Female:	C'est Suzette?	*(pause)*
	C'est Suzette?	*(pause)*
Male:	Oui, c'est Suzette.	*(pause)*
	Oui, c'est Suzette.	*(pause)*
Male:	C'est Jacques?	*(pause)*
	C'est Jacques?	*(pause)*
Female:	Non, c'est Suzette.	*(pause)*
	Non, c'est Suzette.	*(pause)*
Female:	C'est Suzette?	*(pause)*
	C'est Suzette?	*(pause)*
Male:	Non, c'est Jacques.	*(pause)*
	Non, c'est Jacques.	*(pause)*

TAPE I, DRILL 2 *(Timing: maximum 4 minutes)*

NARRATOR: *(Canadian-English voice)*
Listen to the difference between these two words:

Male:	beau	bon
	beau	bon

Notice that the second word is said as if the person were speaking through his nose. To produce this sound you allow air to pass through your nose through the nasal passages. That is why the sound is called a nasal sound.

DRILL A

NARRATOR: Imitate the following pairs of words carefully. The vowel sound of the first word is not nasal. The vowel sound of the second word is nasal. Now repeat.

Male:	beau	*(Pause)*	bon	*(Pause)*
Female:	beau	*(Pause)*	bon	*(Pause)*
Male:	dos	*(Pause)*	don	*(Pause)*
Male:	dos	*(Pause)*	don	*(Pause)*
Female:	mot	*(Pause)*	mon	*(Pause)*
Male:	mot	*(Pause)*	mon	*(Pause)*
Female:	nos	*(Pause)*	non	*(Pause)*
Male:	nos	*(Pause)*	non	*(Pause)*

DRILL B

NARRATOR: The French (r) sound is very different from the English (r) sound. Listen carefully to the following pairs of words. The first word of each pair is English; the second is French.

Female: Canadian-English Voice	*Male: French Voice*
poor	pour
pier	pire
seer	cire
deer	dire

To achieve this French sound press the tip of your tongue down behind your lower front teeth. Keeping your tongue in this position make a gentle gargling noise. Repeat the following French words:

Male:	pour	*(pause)*	pour	*(pause)*
	pire	*(pause)*	pire	*(pause)*
	cire	*(pause)*	cire	*(pause)*
	dire	*(pause)*	dire	*(pause)*

You have now practised the two sounds which will allow you to sound like a French person when you say bonjour.
Repeat.

Male:	bonjour	*(Pause)*
Female:	bonjour	*(Pause)*
Male:	bonjour	*(Pause)*

DRILL C

NARRATOR: After listening carefully to the voice inflection, the tune of each of the following expressions, imitate them accurately.

Female:	C'est quatre?	*(pause)*
	C'est quatre?	*(pause)*
Male:	Oui, c'est quatre.	*(pause)*
	Oui, c'est quatre.	*(pause)*
Male:	C'est cinq?	*(pause)*
	C'est cinq?	*(pause)*
Female:	Oui, c'est cinq.	*(pause)*
	Oui, c'est cinq.	*(pause)*
Female:	C'est deux?	*(pause)*
	C'est deux?	*(pause)*
Male:	Non, c'est trois.	*(pause)*
	Non, c'est trois.	*(pause)*
Male:	**C'est quatre?**	*(pause)*
	C'est quatre?	*(pause)*
Female:	**Non, c'est cinq.**	*(pause)*
	Non, c'est cinq.	*(pause)*

TAPE I, DRILL 3 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The vowel sound in the French word **deux** does not exist in English. Therefore you will need special drills to help you to pronounce it correctly.

Repeat the following words. The third word will be repeated twice.

Male:	**des**	*(pause)*	**dos**	*(pause)*
	deux	*(pause)*	**deux**	*(pause)*
	ces	*(pause)*	**seau**	*(pause)*
	ceux	*(pause)*	**ceux**	*(pause)*
	fée	*(pause)*	**faux**	*(pause)*
	feu	*(pause)*	**feu**	*(pause)*
	(pe)	*(pause)*	**pot**	*(pause)*
	peux	*(pause)*	**peux**	*(pause)*
	(ve)	*(pause)*	**vaux**	*(pause)*
	veux	*(pause)*	**veux**	*(pause)*

DRILL B

NARRATOR: The following drill will give you practice in contrasting the vowel (o) sound with the nasal (ɔ̃) sound. Listen carefully to the difference and imitate it accurately.

Male:	**peau**	*(pause)*	**pont**	*(pause)*
Female:	**peau**	*(pause)*	**pont**	*(pause)*
Male:	**seau**	*(pause)*	**son**	*(pause)*
Female:	**seau**	*(pause)*	**son**	*(pause)*
Male:	**veau**	*(pause)*	**vont**	*(pause)*
Female:	**veau**	*(pause)*	**vont**	*(pause)*

DRILL C

NARRATOR: We will now drill the French (r) sound. Remember, to pronounce the French (r), keep the tip of your tongue against your lower front teeth.

Repeat.

Male:	**tour**	*(pause)*	**tour**	*(pause)*
	lire	*(pause)*	**lire**	*(pause)*
	faire	*(pause)*	**faire**	*(pause)*
	dire	*(pause)*	**dire**	*(pause)*

Now repeat:

Male:	**quatre**	*(pause)*
	quatre	*(pause)*
	quatre	*(pause)*

DRILL D

NARRATOR: In the following exercise you will be given a cue word. When you hear the cue word, use it in a statement with **C'est.**
Example:

Cue: **Jacques**
Your response: **C'est Jacques.**

After you have given your answer, you will hear a model answer. You will then be able to check the accuracy of your response with the model answer. Repeat the answer once more after the model. Here is the first cue word.

Female:	Suzette	*(Pause)*	C'est Suzette.	*(Pause)*
Male:	Deux	*(Pause)*	C'est deux.	*(Pause)*
Female:	Trois	*(Pause)*	C'est trois.	*(Pause)*
Male:	Quatre	*(Pause)*	C'est quatre.	*(Pause)*
Female:	Cinq	*(Pause)*	C'est cinq.	*(Pause)*

Following the same pattern, now use the cue words in a question.
Example:

Cue: Jacques.
Your response: C'est Jacques?

Male:	six	*(pause)*	C'est six?	*(pause)*
Female:	sept	*(pause)*	C'est sept?	*(pause)*
Male:	huit	*(pause)*	C'est huit?	*(pause)*
Female:	neuf	*(pause)*	C'est neuf?	*(pause)*
Male:	dix	*(pause)*	C'est dix?	*(pause)*

TAPE I, DRILL 4 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Today you are going to practise another French sound that does not exist in English. It is the sound (y) in the word une. We will begin by practising the sounds (i) and (y) together.

Repeat.

Male:	(i)	*(pause)*	(y)	*(pause)*
	(i)	*(pause)*	(y)	*(pause)*
	(i)	*(pause)*	(y)	*(pause)*

Repeat the following words:

Male:	dis	*(pause)*	du	*(pause)*
	dis	*(pause)*	du	*(pause)*
	fis	*(pause)*	fut	*(pause)*
	fis	*(pause)*	fut	*(pause)*
	lis	*(pause)*	lu	*(pause)*
	lis	*(pause)*	lu	*(pause)*
	ni	*(pause)*	nu	*(pause)*
	ni	*(pause)*	nu	*(pause)*
	si	*(pause)*	su	*(pause)*
	si	*(pause)*	su	*(pause)*

DRILL B

NARRATOR: Repeat the following words:

Female:	du	*(pause)*	dune	*(pause)*
	du	*(pause)*	dune	*(pause)*
	lu	*(pause)*	lune	*(pause)*
	lu	*(pause)*	lune	*(pause)*
	eu	*(pause)*	une	*(pause)*
	eu	*(pause)*	une	*(pause)*
	C'est une gomme			*(pause)*
	C'est une gomme			*(pause)*
	C'est une règle			*(pause)*
	C'est une règle			*(pause)*

DRILL C

NARRATOR: Listen carefully to the pronunciation of the following words and statements. Imitate them accurately.

Repeat.

Male:	un crayon	*(pause)*
	un crayon	*(pause)*
Female:	C'est un crayon	*(pause)*
	C'est un crayon	*(pause)*
	un stylo	*(pause)*
	un stylo	*(pause)*
	C'est un stylo	*(pause)*
	C'est un stylo	*(pause)*
Male:	un livre	*(pause)*
	un livre	*(pause)*
	C'est un livre	*(pause)*
	C'est un livre	*(pause)*
Female:	un cahier	*(pause)*
	un cahier	*(pause)*
	C'est un cahier	*(pause)*
	C'est un cahier	*(pause)*

TAPE I, DRILL 5 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Answer the following questions beginning your answer with Oui.
Example:

Question: C'est le livre de Jacques?
Your response: Oui, c'est le livre de Jacques.

A model answer will be given after your response so that you can check the accuracy of your answer. Repeat the statement once more after the model answer. Here is the first question.

Male:	C'est le livre de Jacques?	*(pause)*
	Oui, c'est le livre de Jacques.	*(pause)*
Female:	C'est le crayon de Suzette?	*(pause)*
	Oui, c'est le crayon de Suzette.	*(pause)*
Male:	C'est le cahier de Jacques?	*(pause)*
	Oui, c'est le cahier de Jacques.	*(pause)*
Female:	C'est la règle de Suzette?	*(pause)*
	Oui, c'est la règle de Suzette.	*(pause)*
Male:	C'est la gomme de Jacques?	*(pause)*
	Oui, c'est la gomme de Jacques.	*(pause)*

DRILL B

NARRATOR: It will take constant practice to master the French (r) sound. Repeat the following words:

Male:	pour	*(pause)*	pour	*(pause)*
	pire	*(pause)*	pire	*(pause)*
	dire	*(pause)*	dire	*(pause)*
	robe	*(pause)*	robe	*(pause)*
	rose	*(pause)*	rose	*(pause)*
	rouge	*(pause)*	rouge	*(pause)*

DRILL C

NARRATOR: Listen carefully as the actors present a little dialogue. When it is over, each line will be repeated twice with a pause following each presentation so that you can repeat the line aloud. Here is the dialogue.

Female: C'est Jacques?
Male: Non, c'est Paul.
Female: Bonjour Paul.
Male: Bonjour Suzette.

TAPE I, DRILL 6 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Although the sound (l) in English and French seem similar, they are different. If you use an English (l) when you are speaking French, you will have an English accent.

Repeat the French (l) sound. Listen.

Male:	(l)	*(pause)*
	(l)	*(pause)*
	(l)	*(pause)*

Now repeat these words.

Male:	las	*(pause)*	las	*(pause)*
	les	*(pause)*	les	*(pause)*
	lis	*(pause)*	lis	*(pause)*
	l'eau	*(pause)*	l'eau	*(pause)*
	loup	*(pause)*	loup	*(pause)*

DRILL B

NARRATOR: You have noticed that in **bonjour** and **cinq** you hear two different nasal vowel sounds. Listen: bonjour,(ɔ̃), cinq,(ɛ̃) , To practise these two sounds, pronounce the following words. Be sure to let air escape through your nose to achieve a good nasal quality.

Repeat:

Female:	bon	*(pause)*	bain	*(pause)*
	don	*(pause)*	daim	*(pause)*
	font	*(pause)*	faim	*(pause)*
	mon	*(pause)*	main	*(pause)*
	non	*(pause)*	nain	*(pause)*

DRILL C

NARRATOR: In this oral exercise you will be asked a question. Begin your answer with **Oui**.

Example:
Question: **C'est les livres de Jacques?**
Your response: **Oui, c'est les livres de Jacques.**

A model answer will be given after your reply. Repeat the statement once more after the model answer. Here is the first question.

Female:	C'est les livres de Jacques?	*(pause)*
	Oui, c'est les livres de Jacques.	*(pause)*
Male:	C'est les crayons de Suzette?	*(pause)*
	Oui, c'est les crayons de Suzette	*(pause)*
Female:	C'est les stylos de Jacques?	*(pause)*
	Oui, c'est les stylos de Jacques.	*(pause)*
Male:	C'est les cahiers de Suzette?	*(pause)*
	Oui, c'est les cahiers de Suzette	*(pause)*
Female:	C'est les règles de Jacques?	*(pause)*
	Oui, c'est les règles de Jacques.	*(pause)*

TAPE I, DRILL 7 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: In the following exercise you will practise the vowel sounds (i) and (y). Repeat.

Male:	bis	*(pause)*	bu	*(pause)*
	bis	*(pause)*	bu	*(pause)*
	dis	*(pause)*	du	*(pause)*
	dis	*(pause)*	du	*(pause)*
	fis	*(pause)*	fut	*(pause)*
	fis	*(pause)*	fut	*(pause)*
	gît	*(pause)*	jus	*(pause)*
	gît	*(pause)*	jus	*(pause)*

DRILL B

NARRATOR: Now we will drill the sounds (u) and (y). Repeat.

Female:	boue	*(pause)*	bu	*(pause)*
	boue	*(pause)*	bu	*(pause)*
	doux	*(pause)*	du	*(pause)*
	doux	*(pause)*	du	*(pause)*
	fou	*(pause)*	fut	*(pause)*
	fou	*(pause)*	fut	*(pause)*
	joue	*(pause)*	jus	*(pause)*
	joue	*(pause)*	jus	*(pause)*

DRILL C

NARRATOR: We will now drill the three sounds (i), (y), (u) together. Repeat.

Male:	bis	*(pause)*	bu	*(pause)*	boue	*(pause)*
Female:	dis	*(pause)*	du	*(pause)*	doux	*(pause)*
Male:	fis	*(pause)*	fut	*(pause)*	fou	*(pause)*
Female:	gît	*(pause)*	jus	*(pause)*	joue	*(pause)*

DRILL D

NARRATOR: You will hear two words. One of the two words contains a nasal vowel sound. After you have heard each pair of words, hold up one finger if the first word contains the nasal vowel sound; hold up two fingers if the second word contains the nasal vowel sound. After you have all held up your hands the teacher will write the number of the correct answer on the board. Listen carefully.

Male:	beau	bon	*(pause: slow count of 5 as the teacher checks the class)*
Female:	dos	don	*(pause: slow count of 5.)*
Male:	mon	mot	*(pause: slow count of 5.)*
Female:	nos	non	*(pause: slow count of 5.)*
Male:	pont	peau	*(pause: slow count of 5.)*

DRILL E

NARRATOR: Imitate accurately the following questions and answers.

Female:	C'est Jacques?	*(pause)*
	C'est Jacques?	*(pause)*
Male:	Oui, c'est Jacques.	*(pause)*
	Oui, c'est Jacques.	*(pause)*
Male:	C'est Suzette?	*(pause)*
	C'est Suzette?	*(pause)*

Female: **Oui, c'est Suzette.** *(pause)*
Oui, c'est Suzette. *(pause)*
Male: **C'est Jacques?** *(pause)*
C'est Jacques? *(pause)*
Female: **Non, c'est Suzette.** *(pause)*
Non, c'est Suzette. *(pause)*
Female: **C'est Suzette?** *(pause)*
C'est Suzette? *(pause)*
Male: **Non, c'est Jacques.** *(pause)*
Non, c'est Jacques. *(pause)*
Male: **C'est Jacques?** *(pause)*
C'est Jacques? *(pause)*
Female: **Non, ce n'est pas Jacques: C'est Suzette.** *(pause)*
Non, ce n'est pas Jacques. C'est Suzette. *(pause)*
Female: **C'est Suzette?** *(pause)*
C'est Suzette? *(pause)*
Male: **Non, ce n'est pas Suzette. C'est Jacques.** *(pause)*
Non, ce n'est pas Suzette. C'est Jacques. *(pause)*

TAPE I, DRILL 8 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat each of the following statements.

Male: Ce n'est pas un cahier *(pause)*
Ce n'est pas un cahier *(pause)*
Ce n'est pas le cahier de Jacques. *(pause)*
Ce n'est pas le cahier de Jacques. *(pause)*
Female: Ce n'est pas un livre *(pause)*
Ce n'est pas un livre *(pause)*
Ce n'est pas le livre de Suzette. *(pause)*
Ce n'est pas le livre de Suzette. *(pause)*
Male: Ce n'est pas une gomme. *(pause)*
Ce n'est pas une gomme. *(pause)*
Ce n'est pas la gomme de Jacques *(pause)*
Ce n'est pas la gomme de Jacques *(pause)*
Female: Ce n'est pas une règle. *(pause)*
Ce n'est pas une règle. *(pause)*
Ce n'est pas la règle de Suzette. *(pause)*
Ce n'est pas la règle de Suzette. *(pause)*

DRILL B

NARRATOR: You will hear two words. One of the words contains the sound (y). After you have heard each pair of words, hold up one finger if the first word contains the sound (y); hold up two fingers if the second word contains the sound (y). After you have held up your hands the teacher will write the correct number on the board. Listen carefully.

Male:

du	dis	*(pause: slow count of 5 as the teacher checks the class.)*
fis	fut	*(pause: slow count of 5.)*
boue	bu	*(pause: slow count of 5.)*
du	doux	*(pause: slow count of 5.)*
jus	joue	*(pause: slow count of 5.)*

DRILL C

NARRATOR: Imitate the following questions and answers. Listen carefully; imitate accurately.

Male: C'est quatre? *(pause)*
C'est quatre? *(pause)*
Female: Non, ce n'est pas quatre. C'est cinq. *(pause)*
Non, ce n'est pas quatre. C'est cinq. *(pause)*
Female: C'est une règle? *(pause)*
C'est une règle? *(pause)*
Male: Non, ce n'est pas une règle. C'est un stylo. *(pause)*
Non, ce n'est pas une règle. C'est un stylo. *(pause)*
Male: C'est le cahier de Jacques? *(pause)*
C'est le cahier de Jacques? *(pause)*
Female: Non, ce n'est pas le cahier de Jacques. C'est le cahier de Suzette. *(pause)*
Non, ce n'est pas le cahier de Jacques. C'est le cahier de Suzette. *(pause)*

TAPE I, DRILL 9 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The following exercise will give you the chance to practise the French (r) sound at the beginning and at the end of words. Then we will drill some words in which the (r) sound appears within the word. Repeat.

Male:

bonjour	*(pause)*	bonjour	*(pause)*
pour	*(pause)*	pour	*(pause)*
quatre	*(pause)*	quatre	*(pause)*
livre	*(pause)*	livre	*(pause)*
règle	*(pause)*	règle	*(pause)*
robe	*(pause)*	robe	*(pause)*
rouge	*(pause)*	rouge	*(pause)*
rose	*(pause)*	rose	*(pause)*
merci	*(pause)*	merci	*(pause)*
trois	*(pause)*	trois	*(pause)*
crayon	*(pause)*	crayon	*(pause)*

DRILL B

NARRATOR: Repeat the following words beginning with the sound (l).

Female:

las	*(pause)*	las	*(pause)*
les	*(pause)*	les	*(pause)*
lis	*(pause)*	lis	*(pause)*

Now we will drill some words that end in the sound (l).

Male:

balle	*(pause)*	balle	*(pause)*
belle	*(pause)*	belle	*(pause)*
bile	*(pause)*	bile	*(pause)*
bol	*(pause)*	bol	*(pause)*
bulle	*(pause)*	bulle	*(pause)*

DRILL C

NARRATOR: Answer the following questions beginning your answers with **Oui**. Repeat the answer again after the model answer is given.

Male:	**C'est les livres de Jacques?**	*(pause)*
	Oui, c'est les livres de Jacques.	*(pause)*
Female:	**C'est les cahiers de Suzette?**	*(pause)*
	Oui, c'est les cahiers de Suzette	*(pause)*
Male:	**C'est les stylos de Jacques?**	*(pause)*
	Oui, c'est les stylos de Jacques.	*(pause)*

DRILL D

NARRATOR: Answer the following questions beginning your answer with **Non**.

Example:

Cue: **C'est les livres de Suzette?**
Your response: **Non, ce n'est pas les livres de Suzette.**

Male:	**C'est les crayons de Jacques?**	*(pause)*
	Non, ce n'est pas les crayons de Jacques.	*(pause)*
Female:	**C'est les gommes de Suzette?**	*(pause)*
	Non, ce n'est pas les gommes de Suzette.	*(pause)*
Male:	**C'est les règles de Jacques?**	*(pause)*
	Non, ce n'est pas les règles de Jacques.	*(pause)*

TAPE I, DRILL 10 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Train your ear to hear the difference between the nasal vowel sound (ɔ̃), as in **bonjour** and the nasal vowel sound (ɛ̃) as in **cinq**. Repeat the following pairs of words.

Male:	**pont**	*(pause)*	**pain**	*(pause)*
	pont	*(pause)*	**pain**	*(pause)*
	son	*(pause)*	**sein**	*(pause)*
	son	*(pause)*	**sein**	*(pause)*
	ton	*(pause)*	**teint**	*(pause)*
	ton	*(pause)*	**teint**	*(pause)*
	vont	*(pause)*	**vain**	*(pause)*
	vont	*(pause)*	**vain**	*(pause)*

DRILL B

NARRATOR: We have learned two sounds in French that do not exist in English — (y),(ø). Imitate the following words and concentrate on these vowel sounds. Repeat.

Female:	**du**	*(pause)*	**deux**	*(pause)*
	du	*(pause)*	**deux**	*(pause)*
	fut	*(pause)*	**feu**	*(pause)*
	fut	*(pause)*	**feu**	*(pause)*
	jus	*(pause)*	**jeu**	*(pause)*
	jus	*(pause)*	**jeu**	*(pause)*

DRILL C

NARRATOR: The actors will now present a short dialogue. When it is over they will repeat each line twice with a pause after each repetition so that you can imitate. Try to capture the exact pronunciation and intonation of the speeches. Listen.

Female:	**C'est Jacques?**
Male:	**Non, ce n'est pas Jacques. C'est Paul.**
Female:	**Bonjour Paul. Ça va?**
Male:	**Oui, ça va très bien.**
Female:	**Au revoir Paul.**
Male:	**Au revoir Suzette.**

Now repeat each line after the actor.

TAPE I, DRILL 11 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: You will hear two words. One of the words contains a nasal vowel sound. After you have heard each pair of words hold up one finger if the first word contains a nasal vowel sound; hold up two fingers if the second word contains a nasal vowel sound. After you have held up your hands the teacher will write the number of the correct answer on the board. Listen carefully.

Male:	**sont**	**seau**	*(pause: slow count of 5 as the teacher checks the class)*
	veau	**vont**	*(pause: slow count of 5.)*
	femme	**faim**	*(pause: slow count of 5.)*
	main	**ma**	*(pause: slow count of 5.)*
	peau	**pont**	*(pause: slow count of 5.)*

DRILL B

NARRATOR: Indicate with one finger or two fingers whether it is the first or second word of the following pairs of words that contains the sound (y). Listen carefully.

Female:	**lis**	**lu**	*(pause: slow count of 5 as the teacher checks the class)*
	nu	**noeud**	*(pause: slow count of 5.)*
	vous	**vu**	*(pause: slow count of 5.)*
	ceux	**su**	*(pause: slow count of 5.)*
	doux	**du**	*(pause: slow count of 5.)*

DRILL C

NARRATOR: The actors will now present a short dialogue. Listen carefully.

DIALOGUE

Female:	**C'est Jacques?**
Male:	**Non, ce n'est pas Jacques. C'est Paul.**
Female:	**Bonjour Paul. Ça va?**
Male:	**Oui, ça va très bien merci.**
Female:	**Bon. Au revoir Paul.**
Male:	**Au revoir Suzette.**

Now each line will be presented twice. Imitate the model as accurately as you can.

TAPE I, DRILL 12 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following words which drill the vowel sounds (u), (y), (ø).

Male:	doux	#	du	#	deux	#
	doux	#	du	#	deux	#
	nous	#	nu	#	noeud	#
	nous	#	nu	#	noeud	#
	poux	#	pu	#	peu	#
	poux	#	pu	#	peu	#
	vous	#	vu	#	voeu	#
	vous	#	vu	#	voeu	#

= *(pause)*

DRILL B

NARRATOR: To pronounce well, you must make clear distinctions between sounds. While repeating the following words be sure to keep the vowel sounds precise and unchanging. Repeat.

Female:	dit	*(pause)*	des	*(pause)*
	dit	*(pause)*	des	*(pause)*
	fit	*(pause)*	fée	*(pause)*
	fit	*(pause)*	fée	*(pause)*
	lis	*(pause)*	les	*(pause)*
	lis	*(pause)*	les	*(pause)*
	mis	*(pause)*	mes	*(pause)*
	mis	*(pause)*	mes	*(pause)*

DRILL C

NARRATOR: Our actors will now present the telephone conversation. When it is over each line of the conversation will be repeated twice with a pause for your repetition. Listen carefully.

TAPE I, DRILL 13 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following words imitating carefully the difference between the vowel sounds (ɛ) and (œ) . Repeat.

Female:	nef	*(pause)*	neuf	*(pause)*
	nef	*(pause)*	neuf	*(pause)*
Male:	père	*(pause)*	peur	*(pause)*
	père	*(pause)*	peur	*(pause)*
Female:	mère	*(pause)*	meurt	*(pause)*
	mère	*(pause)*	meurt	*(pause)*
Male:	sert	*(pause)*	sœur	*(pause)*
	sert	*(pause)*	sœur	*(pause)*

DRILL B

NARRATOR: In the following exercise you are given the statement **C'est le frère de Jacques.** Then you are given cue words that you are to put in the place of **le frère.**

Example:

Model: **C'est le frère de Jacques.**
Cue: **la mère.**
Your response: **C'est la mère de Jacques.**

A model answer will be given each time after your reply. Repeat the answer once more after the model answer. We will now begin.

Male:	C'est le frère de Jacques.	
Female:	la mère	*(pause)*
Male:	C'est la mère de Jacques.	*(pause)*
Female:	le père	*(pause)*
Male:	C'est le père de Jacques.	*(pause)*
Female:	la sœur	*(pause)*
Male:	C'est la sœur de Jacques.	*(pause)*
Female:	le crayon	*(pause)*
Male:	C'est le crayon de Jacques.	*(pause)*
Female:	le livre	*(pause)*
Male:	C'est le livre de Jacques.	*(pause)*

DRILL C

NARRATOR: Follow the same pattern, but this time substitute the cue words in the following questions.

Example:

Model: **C'est le frère de Jacques?**
Cue: **la mère**
Your response: **C'est la mère de Jacques?**

Female:	C'est le frère de Jacques?	
Male:	la mère	*(pause)*
Female:	C'est la mère de Jacques?	*(pause)*
Male:	le père	*(pause)*
Female:	C'est le père de Jacques?	*(pause)*
Male:	le crayon	*(pause)*
Female:	C'est le crayon de Jacques?	*(pause)*
Male:	le livre	*(pause)*
Female:	C'est le livre de Jacques?	*(pause)*

TAPE I, DRILL 14 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: We will now review all the words you have learned which contain the sounds (r) and (l) so that you can practise these sounds. Repeat.

Male:	bonjour	*(pause)*	bonjour	*(pause)*
	trois	*(pause)*	trois	*(pause)*
	quatre	*(pause)*	quatre	*(pause)*
	merci	*(pause)*	merci	*(pause)*
	crayon	*(pause)*	crayon	*(pause)*
	au revoir	*(pause)*	au revoir	*(pause)*
	père	*(pause)*	père	*(pause)*
	mère	*(pause)*	mère	*(pause)*
	frère	*(pause)*	frère	*(pause)*
	sœur	*(pause)*	sœur	*(pause)*
Female:	pardon	*(pause)*	pardon	*(pause)*
	de rien	*(pause)*	de rien	*(pause)*
	stylo	*(pause)*	stylo	*(pause)*
	livre	*(pause)*	livre	*(pause)*
	règle	*(pause)*	règle	*(pause)*
	le	*(pause)*	le	*(pause)*
	la	*(pause)*	la	*(pause)*
	les	*(pause)*	les	*(pause)*
	téléphone	*(pause)*	téléphone	*(pause)*
	allo	*(pause)*	allo	*(pause)*
	mademoiselle	#	mademoiselle	#

= *(pause)*

DRILL B

NARRATOR: Repeat the following words which drill the vowel sound (ǿ).

Male:	deux	*(pause)*	deux	*(pause)*
Female:	bleu	*(pause)*	bleu	*(pause)*
Male:	yeux	*(pause)*	yeux	*(pause)*
Female:	monsieur	*(pause)*	monsieur	*(pause)*

DRILL C

NARRATOR: Use the expression pardon with each of the cue words given.
Example:

Cue: **Jacques.**
Your response: **Pardon Jacques.**

A model answer will be given after your reply. Repeat the answer once more after the model.

Male:	Jacques	*(pause)*
	Pardon Jacques.	*(pause)*
Female:	Suzette	*(pause)*
	Pardon Suzette.	*(pause)*
Male:	Paul	*(pause)*
	Pardon Paul.	*(pause)*
Female:	Monsieur	*(pause)*
	Pardon Monsieur.	*(pause)*
Male:	Madame	*(pause)*
	Pardon Madame.	*(pause)*

DRILL D

NARRATOR: Follow the same pattern, now using the word merci instead of pardon.

Example:

Cue: **Jacques.**
Your response: **Merci Jacques.**

Female:	Paul	*(pause)*
	Merci Paul.	*(pause)*
Male:	Suzette.	*(pause)*
	Merci Suzette.	*(pause)*
Female:	Mademoiselle	*(pause)*
	Merci Mademoiselle	*(pause)*
Male:	Monsieur	*(pause)*
	Merci Monsieur.	*(pause)*
Female:	Madame	*(pause)*
	Merci Madame.	*(pause)*

TAPE 1, DRILL 15 *(Timing: As much time as is needed.)*

NARRATOR: The French actors will now present a telephone conversation. When the conversation is over they will repeat each line of the dialogue twice. There will be a pause after each repetition so that you can repeat each line. Here is the conversation. (See Unit 1, Day 15.)

Now repeat each line after the model.

TAPE 1, DRILL 16 *(Timing: As much time as is needed.)*

DRILL A

NARRATOR: To help you review the telephone conversation that you learned last day, the French actors will present it once more. Listen carefully. (See Unit 1, Day 15.)

DRILL B

NARRATOR: In this presentation of the dialogue, the French actress will read the mother's lines, and the class will supply Pierre's lines. After you have given your line the French actor will give the same line so that you can compare your French pronunciation and intonation with his. Repeat the line once more after the French actor has given the model. We will now begin.

DRILL C

NARRATOR: In this presentation, the French actor will play Pierre's part, and the class will give the mother's lines. After you have given a line, the French actress will repeat it so that you can compare your French with hers. After she has spoken the line, repeat it once more, imitating her as accurately as you can. Be ready to answer the phone after you have heard it ring twice. Listen.
(The telephone rings twice)

TAPE 1, DRILL 17 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model for this drill is **Allo. C'est Monique?**. Replace the name **Monique** by the cue words you are given.
Example:

Model: **Allo. C'est Monique?**
Cue: **Paul.**
Your response: **Allo. C'est Paul?**

A model answer will be given after your reply. Repeat the model answer. Here is the first cue word.

Female:	Jacques	*(pause)*
	Allo. C'est Jacques?	*(pause)*
Male:	Suzette	*(pause)*
	Allo. C'est Suzette?	*(pause)*
Female:	Monsieur Leduc	*(pause)*
	Allo. C'est Monsieur Leduc?	*(pause)*
Male:	Madame Leduc	*(pause)*
	Allo. C'est Madame Leduc?	*(pause)*

DRILL B

NARRATOR: The model sentence is **Monique va bien?** Replace **Monique** by the cue words given. Here is the first cue word.

Male:	**Jacques**	*(pause)*
	Jacques va bien?	*(pause)*
Female:	**Suzette**	*(pause)*
	Suzette va bien?	*(pause)*
Male:	**Monsieur Leduc**	*(pause)*
	Monsieur Leduc va bien?	*(pause)*
Female:	**Madame Leduc**	*(pause)*
	Madame Leduc va bien?	*(pause)*

DRILL C

NARRATOR: The model sentence is **Au revoir Pierre.** Replace **Pierre** by the cue words given. Here is the first cue word.

Female:	**Jacques**	*(pause)*
	Au revoir Jacques.	*(pause)*
Male:	**Suzette**	*(pause)*
	Au revoir Suzette.	*(pause)*
Female:	**Paul**	*(pause)*
	Au revoir Paul.	*(pause)*
Male:	**Monsieur Leduc**	*(pause)*
	Au revoir Monsieur Leduc	*(pause)*
Female:	**Madame Leduc**	*(pause)*
	Au revoir Madame Leduc.	*(pause)*

TAPE 1, DRILL 18 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: Our French actors will now present a second telephone conversation. Listen carefully. (See Unit 1, Day 18.)

DRILL B

NARRATOR: This time each line of the telephone conversation will be given with a pause after it so that you can repeat. Each line will be given twice. Repeat. (See Unit 1, Day 18.)

TAPE 1, DRILL 19 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: The French actors will now review for you the second telephone conversation. Listen carefully. (See Unit 1, Day 18.)

DRILL B

NARRATOR: Now the actor will give George's lines and the class will supply Claire's lines. After you have had time to say Claire's line the actress will repeat it so that you can check the accuracy of your answer. After the actress gives the model answer there will be time for you to repeat the line once more.

(sound of the telephone ringing)

DRILL C

NARRATOR: In this presentation the actress will give Claire's lines and the class will supply George's lines. Listen for the telephone and answer it after two rings.

(telephone rings twice)



TAPE 2, DRILL 1 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: In this exercise you will practise the contrast between the sound (ɛ̃) as in **belle** and the sound (ɔ) as in **Paul**.

Repeat.

Male:	**pelle**	(pause)	**Paul**	*(pause)*
	pelle	*(pause)*	**Paul**	*(pause)*
Female:	**belle**	*(pause)*	**bol**	*(pause)*
	belle	*(pause)*	**bol**	*(pause)*
Male:	**sel**	*(pause)*	**sol**	*(pause)*
	sel	*(pause)*	**sol**	*(pause)*
Female:	**mêle**	*(pause)*	**molle**	*(pause)*
	mêle	*(pause)*	**molle**	*(pause)*

DRILL B

NARRATOR: Repeat the following words. The first word contains the sound (o) as in **seau**; the second word contains the nasal sound (ɔ̃) as in **son**. Imitate accurately.

Male:	**nos**	#	**non**	#		
	nos	#	**non**	#		
Female:	**faux**	#	**font**	#		
	faux	#	**font**	#		
Male:	**taux**	#	**ton**	#		
	taux	#	**ton**	#		
Female:	**dos**	#	**don**	#	**pardon**	#
	dos	#	**don**	#	**pardon**	#

= *(pause)*

DRILL C

NARRATOR: Repeat the following words:

Male:	**oie**	*(pause)*	**oie**	*(pause)*
Female:	**vois**	*(pause)*	**vois**	*(pause)*
Male:	**voilà**	*(pause)*	**voilà**	*(pause)*
Female:	**voilà**	*(pause)*	**voilà**	*(pause)*

DRILL D

NARRATOR: In all oral exercises in which you are to substitute cue words in a model sentence, a perfect answer will be given after your response. Always repeat the answer again after the model answer.

In this exercise the model sentence is **Où est Paul?** Replace **Paul** by the following cue words. Here is the first one.

Male:	**Suzette**	*(pause)*
Female:	**Où est Suzette?**	*(pause)*
Male:	**Monsieur Leduc**	*(pause)*
Female:	**Où est Monsieur Leduc?**	*(pause)*
Male:	**Madame Leduc**	*(pause)*
Female:	**Où est Madame Leduc?**	*(pause)*
Male:	**Monique**	*(pause)*
Female:	**Où est Monique?**	*(pause)*
Male:	**Georges**	*(pause)*
Female:	**Où est Georges?**	*(pause)*

DRILL E

NARRATOR: Answer each of the following questions with **Le voilà** or **La voilà**, whichever is correct for the individual question. Here is question one.

Female:	**Où est Suzette?**	*(pause)*
Male:	**La voilà.**	*(pause)*
Female:	**Où est Jacques?**	*(pause)*
Male:	**Le voilà.**	*(pause)*
Female:	**Où est Paul?**	*(pause)*
Male:	**Le voilà.**	*(pause)*
Female:	**Où est Monique?**	*(pause)*
Male:	**La voilà.**	*(pause)*
Female:	**Où est Monsieur Leduc?**	*(pause)*
Male:	**Le voilà.**	

TAPE 2, DRILL 2 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following words which contrast the sound (ø) as in **bleu** and the sound (o) as in **beau**. Repeat.

Male:	**nœud**	*(pause)*	**nos**	*(pause)*
	nœud	*(pause)*	**nos**	*(pause)*
Female:	**feu**	*(pause)*	**faux**	*(pause)*
	feu	*(pause)*	**faux**	*(pause)*
Male:	**deux**	*(pause)*	**dos**	*(pause)*
	deux	*(pause)*	**dos**	*(pause)*

DRILL B

NARRATOR: We will now repeat the same words and add to them words that contain the nasal (ɔ̃) sound as in **bon**.

Repeat.

Female:	nœud	#	nos	#	non	#
	nœud	#	nos	#	non	#
Male:	feu	#	faux	#	font	#
	feu	#	faux	#	font	#
Female:	deux	#	dos	#	don	#
	deux	#	dos	#	don	#

= *(pause)*

DRILL C

NARRATOR: We will now practise the French (r) sound. Remember to keep the tip of your tongue pressed against your front lower teeth.

Repeat.

Male:	crayon	*(pause)*	crayon	*(pause)*
Female:	livre	*(pause)*	livre	*(pause)*
Male:	règle	*(pause)*	règle	*(pause)*
Female:	pardon	*(pause)*	pardon	*(pause)*
Male:	trois	*(pause)*	trois	*(pause)*

DRILL D

NARRATOR: The model for this exercise is **C'est le livre de Jacques?** Repeat the question replacing **Jacques** by the following names. The model is **C'est le livre de Jacques?**
Here is the first name.

Female:	Paul	*(pause)*
Male:	C'est le livre de Paul?	*(pause)*
Female:	Monique	*(pause)*
Male:	C'est le livre de Monique?	*(pause)*
Female:	Monsieur Leduc	*(pause)*
Male:	C'est le livre de Monsieur Leduc?	*(pause)*
Female:	Madame Leduc	*(pause)*
Male:	C'est le livre de Madame Leduc?	*(pause)*

DRILL E

NARRATOR: The model sentence for this drill is **C'est le livre de Jacques.** Repeat the statement replacing the noun **le livre** by the following words. The model is **C'est le livre de Jacques.**
Here is the first word.

Male:	Le cahier	*(pause)*
Female:	C'est le cahier de Jacques.	*(pause)*
Male:	La règle	*(pause)*
Female:	C'est la règle de Jacques.	*(pause)*
Male:	La gomme	*(pause)*
Female:	C'est la gomme de Jacques.	*(pause)*
Male:	Le père	*(pause)*
Female:	C'est le père de Jacques.	*(pause)*
Male:	La sœur	
Female:	C'est la sœur de Jacques.	*(pause)*

TAPE 2, DRILL 3 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: During this exercise try to capture the special quality of French vowels. Keep all vowels precise and unchanging.

Repeat.

Male:	sa	*(pause)*	sa	*(pause)*
	ses	*(pause)*	ses	*(pause)*
	si	*(pause)*	si	*(pause)*
	seau	*(pause)*	seau	*(pause)*
	sous	*(pause)*	sous	*(pause)*
	su	*(pause)*	su	*(pause)*
	ceux	*(pause)*	ceux	*(pause)*
	se	*(pause)*	se	*(pause)*

DRILL B

NARRATOR: Imitate accurately the following words containing the sounds (i), (y) and (u).

Repeat.

Male:	dis	#	du	#	doux	#
Female:	dis	#	du	#	doux	#
Male:	gît	#	jus	#	joue	#
Female:	gît	#	jus	#	joue	#
Male:	lis	#	lu	#	loup	#
Female:	lis	#	lu	#	loup	#
Male:	ni	#	nu	#	nous	#
Female:	ni	#	nu	#	nous	#

= *(pause)*

DRILL C

NARRATOR: The model for this drill is **Où est la règle de Suzette?** Repeat the question replacing the word **la règle** by each of the following nouns. The model is **Où est la règle de Suzette?** Here is the first word.

Female:	cahier	*(pause)*
Male:	Où est le cahier de Suzette?	*(pause)*
Female:	gomme	*(pause)*
Male:	Où est la gomme de Suzette?	*(pause)*
Female:	Frère	*(pause)*
Male:	Où est le frère de Suzette?	*(pause)*
Female:	sœur	*(pause)*
Male:	Où est la sœur de Suzette?	*(pause)*
Female:	mère	*(pause)*
Male:	Où est la mère de Suzette?	*(pause)*

DRILL D

NARRATOR: Listen carefully to the following questions and imitate them accurately.

Female:	Où sont les livres de Suzette?	*(pause)*
Male:	Où sont les cahiers de Suzette?	*(pause)*
Female:	Où sont les stylos de Suzette?	*(pause)*
Male:	Où sont les frères de Suzette?	*(pause)*
Female:	Où sont les sœurs de Suzette?	*(pause)*

TAPE 2, DRILL 4 *(Timing: Maximum 4 minutes)*

DRILL A

NARRATOR: Imitate accurately the following words containing the vowel sounds (ə), (a) and (e). Keep the vowels precise and unchanging.

Repeat.

Female:	le	#	la	#	les	#
	me	#	ma	#	mes	#
	se	#	sa	#	ses	#
	te	#	ta	#	tes	#
	que	#	qu'as	#	quai	#

= *(pause)*

DRILL B

NARRATOR: Contrast the nasal sounds (ɔ̃) as in **don** and (ɛ̃) as in **daim**.

Repeat.

Male:	bon	*(pause)*	bain	*(pause)*
	son	*(pause)*	sain	*(pause)*
	font	*(pause)*	faim	*(pause)*
	mon	*(pause)*	main	*(pause)*
	ton	*(pause)*	teint	*(pause)*

DRILL C

NARRATOR: Answer each of the following questions with **Le voilà** or **La voilà** or **Les voilà**. Choose the correct one to correspond to the question. Here is the first question.

Male:	**Où est le livre de Suzette?**	*(pause)*
Female:	**Le voilà.**	*(pause)*
Female:	**Où est la mère de Suzette?**	*(pause)*
Male:	**La voilà.**	*(pause)*
Male:	**Où est le crayon de Jacques?**	*(pause)*
Female:	**Le voilà.**	*(pause)*
Female:	**Où sont les sœurs de Suzette?**	*(pause)*
Male:	**Les voilà.**	*(pause)*
Male:	**Où est le frère de Paul?**	*(pause)*
Female:	**Le voilà.**	*(pause)*
Female:	**Où sont les stylos de Paul?**	*(pause)*
Male:	**Les voilà.**	*(pause)*

DRILL D

NARRATOR: The model for this exercise is **Donne-moi le crayon de Jacques.** Repeat the whole sentence replacing the name **Jacques** by the names given. The model is **Donne-moi le crayon de Jacques.** Here is the first name.

Female:	**Paul**	#
Male:	**Donne-moi le crayon de Paul.**	#
Male:	**Suzette**	#
Female:	**Donne-moi le crayon de Suzette.**	#
Female:	**Monique**	#
Male:	**Donne-moi le crayon de Monique.**	#
Male:	**Monsieur Leduc**	#
Female:	**Donne-moi le crayon de Monsieur Leduc.**	#
Female:	**Madame Leduc**	#
Male:	**Donne-moi le crayon de Madame Leduc.**	#

= *(pause)*

DRILL E

NARRATOR: The model for this exercise is **Donne-moi le livre de Jacques.** This time replace **le livre** by the following nouns. The model is **Donne-moi le livre de Jacques.** Here is the first word.

Female:	**Le cahier**	*(pause)*
Male:	**Donne-moi le cahier de Jacques.**	*(pause)*
Female:	**La règle**	*(pause)*
Male:	**Donne-moi la règle de Jacques.**	*(pause)*
Female:	**Le stylo.**	*(pause)*
Male:	**Donne-moi le stylo de Jacques.**	*(pause)*
Female:	**la gomme**	*(pause)*
Male:	**Donne-moi la gomme de Jacques.**	*(pause)*
Female:	**le crayon**	*(pause)*
Male:	**Donne-moi le crayon de Jacques.**	*(pause)*

TAPE 2, DRILL 5 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following words carefully contrasting the sounds (ɛ), (œ) and (ɔ) Repeat.

Male:	père	#	peur	#	porc	#
Female:	père	#	peur	#	porc	#
Male:	mère	#	meurt	#	mort	#
Female:	mère	#	meurt	#	mort	#
Male:	sert	#	sœur	#	sort	#
Female:	sert	#	sœur	#	sort	#
Male:	l'air	#	l'heure	#	l'or	#
Female:	l'air	#	l'heure	#	l'or	#

DRILL B

NARRATOR: Repeat carefully the following words containing the sound (i), (e), (ɛ), (ə). Repeat.

Male:	lis	#	les	#	lait	#	le	#
Female:	lis	#	les	#	lait	#	le	#
Male:	si	#	ses	#	c'est	#	ce	#
Female:	si	#	ses	#	c'est	#	ce	#
Male:	dis	#	des	#	dès	#	de	#
Female:	dis	#	des	#	dès	#	de	#
Male:	mis	#	mes	#	mais	#	me	#
Female:	mis	#	mes	#	mais	#	me	#

= *(pause)*

DRILL C

NARRATOR: Combine each of the following expressions with either **Où est . . . ?** or **Où sont . . . ?** to form a question.

Example:

Cue: **le livre de Jacques**
Your response: **Où est le livre de Jacques?**
Cue: **les livres de Jacques.**
Your response: **Où sont les livres de Jacques?**

Here is the first expression.

Male:	**Le cahier de Jacques**	*(pause)*
Male:	**Où est le cahier de Jacques?**	*(pause)*
Female:	**Les cahiers de Jacques**	*(pause)*
Female:	**Où sont les cahiers de Jacques?**	*(pause)*
Male:	**Les crayons de Jacques**	*(pause)*
Female:	**Où sont les crayons de Jacques?**	*(pause)*
Female:	**Le crayon de Jacques**	*(pause)*
Female:	**Où est le crayon de Jacques?**	*(pause)*
Male:	**La règle de Jacques**	*(pause)*
Male:	**Où est la règle de Jacques?**	*(pause)*

Female:	Les règles de Jacques	*(pause)*
Female:	Où sont les règles de Jacques?	*(pause)*
Male:	Les stylos de Jacques	*(pause)*
Male:	Où sont les stylos de Jacques?	*(pause)*
Female:	Le stylo de Jacques	*(pause)*
Female:	Où est le stylo de Jacques?	*(pause)*

DRILL D

NARRATOR: The actors will now present a short dialogue. Listen carefully. Here is the dialogue.

Male:	Donne-moi le crayon de Jacques.
Female:	Le voilà monsieur
Male:	Merci Suzette.
Female:	De rien Monsieur.

Now repeat each line after the actor.

TAPE 2, DRILL 6 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Use the following words and expressions in statements with **C'est**.

Example:

Cue: un livre

Your response: **C'est un livre.**

Here is the first word.

Female:	un cahier	*(pause)*
Male:	C'est un cahier.	*(pause)*
Female:	Le cahier de Suzette.	*(pause)*
Male:	C'est le cahier de Suzette.	*(pause)*
Female:	une règle	*(pause)*
Male:	C'est une règle.	*(pause)*
Female:	La règle de Suzette.	*(pause)*
Male:	C'est la règle de Suzette.	*(pause)*
Female:	un stylo	*(pause)*
Male:	C'est un stylo.	*(pause)*
Female:	Le stylo de Monsieur Leduc	*(pause)*
Male:	C'est le stylo de Monsieur Leduc.	*(pause)*
Female:	une gomme.	*(pause)*
Male:	C'est une gomme.	*(pause)*
Female:	La gomme de Paul.	*(pause)*
Male:	C'est la gomme de Paul.	*(pause)*

DRILL B

NARRATOR: One of the following pairs of words contains a nasal sound. After you have heard each pair of words, hold up one finger if the first word contains the nasal sound; hold up two fingers if the second word contains the nasal sound. After you have held up your fingers, the teacher will write the number of the correct answer on the board. Listen carefully.

Male:	sac	cinq	*(pause: slow count of 5 as the teacher checks the class)*
Female:	un	une	*(pause: slow count of 5.)*
Male:	seau	sont	*(pause: slow count of 5.)*
Female:	donne	don	*(pause: slow count of 5.)*
Male:	non	nos	*(pause: slow count of 5.)*

DRILL C

NARRATOR: In this exercise you are to identify the sound (œ) as in **neuf**. Hold up one finger if the first word of the following pairs contains the sound (œ); hold up two fingers if the second word contains the sound (œ) . Listen.

Male:	meurt	mère	*(pause: slow count of 5 as the teacher checks the class)*
	père	peur	*(pause: slow count of 5.)*
	sert	sœur	*(pause: slow count of 5.)*
	l'heure	l'air	*(pause: slow count of 5.)*

TAPE 2, DRILL 7 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Listen carefully to the following pairs of words and imitate carefully the (i) sound as in **si** and the (ij) sound as in **famille**. Repeat

Male:	bis	*(pause)*	bille	*(pause)*
Female:	bis	*(pause)*	bille	*(pause)*
Male:	si	*(pause)*	cille	*(pause)*
Female:	si	*(pause)*	cille	*(pause)*
Male:	fit	*(pause)*	fille	*(pause)*
Female:	fit	*(pause)*	fille	*(pause)*
Male:	qui	*(pause)*	quille	*(pause)*
Female:	qui	*(pause)*	quille	*(pause)*
Male:	pis	*(pause)*	pille	*(pause)*
Female:	pis	*(pause)*	pille	*(pause)*

Now repeat.

Male:	pique-nique	*(pause)*	famille	*(pause)*
	pique-nique	*(pause)*	famille	*(pause)*
	pique-nique	*(pause)*	famille	*(pause)*

DRILL B

NARRATOR: Repeat the following pairs of words which contrast the nasal sound (ã) as in **enfant**, and the nasal sound (ɛ̃) as in **pain**. Repeat.

Male:	banc	*(pause)*	bain	*(pause)*
Female:	banc	*(pause)*	bain	*(pause)*
Male:	gant	*(pause)*	gain	*(pause)*
Female:	gant	*(pause)*	gain	*(pause)*
Male:	ment	*(pause)*	main	*(pause)*
Female:	ment	*(pause)*	main	*(pause)*
Male:	vent	*(pause)*	vain	*(pause)*
Female:	vent	*(pause)*	vain	*(pause)*
Male:	enfant	*(pause)*	enfin	*(pause)*
Female:	enfant	*(pause)*	enfin	*(pause)*

DRILL C

NARRATOR: Listen very carefully to the following statements that describe the picture **Un pique-nique**. Imitate the pronunciation, intonation and expression of the French actors as accurately as you can. Listen to yourself carefully and see if your French sounds like the French of the actors.

Male: C'est un pique-nique. *(pause)*
C'est un pique-nique. *(pause)*
Female: Voilà la famille Leduc. *(pause)*
Voilà la famille Leduc. *(pause)*
Male: Voilà M. et Mme Leduc. *(pause)*
Voilà M. et Mme Leduc. *(pause)*
Female: Et voilà les enfants: Jacques, Suzette, Henri et Marie-Claire. *(pause)*
Et voilà les enfants: Jacques, Suzette, Henri et Marie-Claire. *(pause)*
Male: Voilà Pitou. *(pause)*
Voilà Pitou. *(pause)*
Female: C'est le chien de Henri. *(pause)*
C'est le chien de Henri. *(pause)*
Male: Le voilà avec Henri. *(pause)*
Le voilà avec Henri. *(pause)*

TAPE 2, DRILL 8 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat carefully the following sounds and words.

Female:	(ɛ̃)	*(pause)*	(ɛ̃)	*(pause)*
	(jɛ̃)	*(pause)*	(jɛ̃)	*(pause)*
	(jɛ̃)	*(pause)*	(jɛ̃)	*(pause)*
	bien	*(pause)*	bien	*(pause)*
	lien	*(pause)*	lien	*(pause)*
	chien	*(pause)*	chien	*(pause)*

DRILL B

NARRATOR: The model for this exercise is **C'est un bon pique-nique.** Replace the word **pique-nique** by each of the following words. The model is **C'est un bon pique-nique.**
Here is the first word.

Female: livre *(pause)*
Male: C'est un bon livre. *(pause)*
Female: stylo *(pause)*
Male: C'est un bon stylo. *(pause)*
Female: crayon *(pause)*
Male: C'est un bon crayon. *(pause)*
Female: père *(pause)*
Male: C'est un bon père. *(pause)*
Female: frère *(pause)*
Male: C'est un bon frère. *(pause)*

DRILL C

NARRATOR: The actors will now present statements that describe **Un pique-nique.** Imitate these lines accurately. Repeat.

Male: C'est un bon pique-nique. *(pause)*
C'est un bon pique-nique. *(pause)*
Female: Voilà le déjeuner. *(pause)*
Voilà le déjeuner. *(pause)*
Male: C'est un bon déjeuner. *(pause)*
C'est un bon déjeuner. *(pause)*
Female: Voilà le poulet. *(pause)*
Voilà le poulet. *(pause)*
Male: Voilà le pain *(pause)*
Voilà le pain *(pause)*
Female: Et voilà les bananes. *(pause)*
Et voilà les bananes. *(pause)*
Male: C'est le déjeuner de la famille Leduc. *(pause)*
C'est le déjeuner de la famille Leduc. *(pause)*
Female: Et voilà le déjeuner de Pitou. *(pause)*
Et voilà le déjeuner de Pitou. *(pause)*

TAPE 2, DRILL 9 *(Timing: as long as necessary)*

DRILL A

NARRATOR: Our actors will now present a little play for you. Listen carefully. Watch the illustrations on the wall chart as the teacher points them out to you. They will help you understand completely what is happening in the play. The title of our play is **Un pique-nique.**
(See Unit 2, Situation Dialogue.)

DRILL B

The actors will now present scene I. Listen carefully.

NARRATOR: Now the actors will repeat each line of the dialogue leaving a pause so that you may repeat the line. Listen carefully and repeat accurately.

DRILL 2, DRILL 10 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: The actors will now review scene I for you. Listen carefully to the pronunciation, intonation and expression so that you will be able to repeat the lines with a true French quality. Here is the first scene. Listen.

DRILL B

NARRATOR: Repeat the speech of the **Narrateur.** As the teacher points to the wall chart you will identify first the scene, then the group of people, then each person. After you have identified each of these aloud, the actor will repeat the correct statement twice, leaving a pause after each statement so that you may practise the line. Watch now as the teacher points to the wall chart.
(pause: slow count of 3 as teacher points to general scene)

DRILL C

NARRATOR: You will now review all of Scene I. The actor will give the name of the speaker and you will say aloud the line of dialogue. When you have finished, the actor will repeat the line twice with pauses so that you can repeat it.

TAPE 2, DRILL 11 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: The actors will now review Scene 2 for you. Listen carefully.

DRILL B

NARRATOR: Repeat these lines after the French actor. Each line will be repeated twice.

DRILL C

NARRATOR: The actor will give you the name of the speaker and you will provide the line of dialogue aloud. After you have given your answer, the actor will give the correct line twice leaving a pause for your repetition. Here is the first speaker.

TAPE 2, DRILL 12 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: Here is Scene 3 of our play. The actors will read it through. Listen.

DRILL B

NARRATOR: Each line of this scene will now be presented twice with pauses to give you the opportunity to repeat it.

DRILL C

NARRATOR: The actor will now give the name of the speaker and the class will give the appropriate line aloud. After you have given the line, the actor will present the line and you will repeat it. Here is the name of the first speaker.

TAPE 2, DRILL 13 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: Here is Scene 4 of our play.

DRILL B

NARRATOR: Repeat each line of this dialogue after the actors.

DRILL C

NARRATOR: The actor will now give the name of the speaker and the class will say aloud the correct line of dialogue. After the class has answered, the actor will give the line. Here is the first speaker.

TAPE 2, DRILL 14 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: The actors will now present the last scene of our play.

DRILL B

NARRATOR: Repeat each of these lines after the actor.

DRILL C

NARRATOR: Mme Leduc will now repeat her whole speech. She will pause after it to permit you to repeat it. Then she will repeat it again. Listen.

Now Henri will repeat his whole speech. Repeat it after him.

TAPE 2, DRILL 15 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: You will have noticed by now that there is a difference between French and English in the stress that is given to the syllables of a word.

In French all syllables are pronounced with the same stress with the exception of the last vowel sound that is pronounced. This last vowel sound is given extra stress.

Compare the following English and French words and you will detect this basic difference between French and English.

Female: Canadian-English Voice	*Male: French Voice*
chocolate	**chocolat**
agreeable	**agréable**
necessary	**nécessaire**
national	**national**

Imitate the following words. Remember to give extra stress to the last vowel sound in each word. If a word has more than two syllables, give each syllable the same stress except for the last one which you will emphasize more.

Male:	**cahier**	*(pause)*	**cahier**	*(pause)*
	enfant	*(pause)*	**enfant**	*(pause)*
	poulet	*(pause)*	**poulet**	*(pause)*
	déjeuner	*(pause)*	**déjeuner**	*(pause)*
	Marie-Claire	*(pause)*	**Marie-Claire**	*(pause)*
	Mademoiselle	*(pause)*	**Mademoiselle**	*(pause)*
	téléphone	*(pause)*	**téléphone**	*(pause)*

DRILL B

NARRATOR: The model sentence is **C'est un pique-nique**. Replace **pique-nique** by the following words. The model is: **C'est un pique-nique.**
Here is the first word.

Male:	un poulet	*(pause)*
	C'est un poulet.	*(pause)*
Female:	un chien	*(pause)*
	C'est un chien.	*(pause)*
Male:	un déjeuner	*(pause)*
	C'est un déjeuner.	*(pause)*
Female:	un pain	*(pause)*
	C'est un pain.	*(pause)*

DRILL C

NARRATOR: The model for this drill is **C'est un bon pique-nique.** Replace the word **pique-nique** by the following words. The model is **C'est un bon pique-nique.**
Here is the first word.

Male:	poulet	*(pause)*
	C'est un bon poulet.	*(pause)*
Female:	chien	*(pause)*
	C'est un bon chien.	*(pause)*
Male:	déjeuner	*(pause)*
	C'est un bon déjeuner.	*(pause)*
Female:	pain	*(pause)*
	C'est un bon pain.	*(pause)*

TAPE 2, DRILL 16 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model sentence is **Où sont les cahiers?** Replace the word **cahiers** by the following words. The model is: **Où sont les cahiers?** Here is the first word.

Male:	Les chiens	*(pause)*
	Où sont les chiens?	*(pause)*
Female:	Les bananes	*(pause)*
	Où sont les bananes?	*(pause)*
Male:	Les poulets	*(pause)*
	Où sont les poulets?	*(pause)*
Female:	Les frères de Jacques	*(pause)*
	Où sont les frères de Jacques?	*(pause)*
Male:	Les sœurs de Suzette	*(pause)*
	Où sont les sœurs de Suzette?	*(pause)*

DRILL B

NARRATOR: The model for this exercise is **Le voilà avec Pitou.** Replace **Pitou** by the following names. The model is **Le voilà avec Pitou.** Here is the first name.

Male:	Jacques	*(pause)*
	Le voilà avec Jacques.	*(pause)*
Female:	Suzette	*(pause)*
	Le voilà avec Suzette.	*(pause)*
Male:	Marie-Claire	*(pause)*
	Le voilà avec Marie-Claire.	*(pause)*
Female:	Mme Leduc	*(pause)*
	Le voilà avec Mme Leduc.	*(pause)*
Male:	M. Leduc	*(pause)*
	Le voilà avec M. Leduc.	*(pause)*

DRILL C

NARRATOR: The model for this exercise is **Donne-moi le pain.** Replace **le pain** by the following nouns. The model is **Donne-moi le pain.** Here is the first noun.

Male:	le poulet	*(pause)*
	Donne-moi le poulet.	*(pause)*
Female:	le chien	*(pause)*
	Donne-moi le chien.	*(pause)*
Male:	les bananes	*(pause)*
	Donne-moi les bananes.	*(pause)*
Female:	la gomme	*(pause)*
	Donne-moi la gomme.	*(pause)*
Male:	les stylos	*(pause)*
	Donne-moi les stylos.	*(pause)*

TAPE 2, DRILL 17 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model for this exercise is **Voilà Jacques et Suzette.** Replace **Suzette** by the following names. The model is **Voilà Jacques et Suzette.** Here is the first name.

Male:	Paul	*(pause)*
	Voilà Jacques et Paul.	*(pause)*
Female:	Henri.	*(pause)*
	Voilà Jacques et Henri.	*(pause)*
Male:	Marie-Claire	*(pause)*
	Voilà Jacques et Marie-Claire	*(pause)*
Female:	Monsieur Leduc	*(pause)*
	Voilà Jacques et M. Leduc.	*(pause)*
Male:	Madame Leduc	*(pause)*
	Voilà Jacques et Madame Leduc.	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Ce n'est pas le poulet.** Replace the words **le poulet** by the following nouns. The model is **Ce n'est pas le poulet.** Here is the first noun.

Male:	le pain	*(pause)*
	Ce n'est pas le pain.	*(pause)*
Female:	le chien	*(pause)*
	Ce n'est pas le chien.	*(pause)*
Male:	le déjeuner	*(pause)*
	Ce n'est pas le déjeuner.	*(pause)*
Female:	les livres	*(pause)*
	Ce n'est pas les livres.	*(pause)*
Male:	les bananes	*(pause)*
	Ce n'est pas les bananes.	*(pause)*

DRILL C

NARRATOR: The model for this exercise is **C'est le déjeuner de Jacques.** Replace the noun **le déjeuner.** by the following words. The model is **C'est le déjeuner de Jacques.** Here is the first word.

Male:	le pain	(pause)
	C'est le pain de Jacques.	(pause)
Female:	les bananes	(pause)
	C'est les bananes de Jacques.	(pause)
Male:	la règle	(pause)
	C'est la règle de Jacques.	(pause)
Female:	le livre	(pause)
	C'est le livre de Jacques.	(pause)
Male:	la mère	(pause)
	C'est la mère de Jacques.	(pause)

TAPE 2, DRILL 18 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Pronounce the following words containing the sound (l) .
Repeat.

Male:	le	(pause)	le	(pause)
	la	(pause)	la	(pause)
	les	(pause)	les	(pause)
	Oh, là-là!	(pause)	Oh, là-là!	(pause)
	Voilà	(pause)	Voilà	(pause)
	poulet	(pause)	poulet	(pause)

DRILL B

NARRATOR: Pronounce the following words containing the sound (r) . Be sure to keep the tip of your tongue behind your front lower teeth. Repeat.

Female:	Henri	#	Henri	#
	Marie	#	Marie	#
	Claire	#	Claire	#
	Marie-Claire	#	Marie-Claire	#
	Merci	#	Merci	#

= *(pause)*

DRILL C

NARRATOR: You will hear five statements. Repeat each of them but change each one into a question by using the correct intonation for a question. Here is the first one.

Male:	C'est un pique-nique.	(pause)
	C'est un pique-nique?	(pause)
Female:	C'est la famille Leduc.	(pause)
	C'est la famille Leduc?	(pause)
Male:	Ce n'est pas le poulet.	(pause)
	Ce n'est pas le poulet?	(pause)
Female:	C'est le déjeuner de Pitou.	(pause)
	C'est le déjeuner de Pitou?	(pause)



TAPE 3, DRILL 1 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: In this exercise, contrast carefully the difference between the vowel sounds (ø) as in deux and (u) as in douze Imitate the sounds carefully. Repeat.

Male:	deux	#	doux	#
Female:	deux	#	doux	#
Male:	deux	#	douze	#
Female:	deux	#	douze	#
Male:	deux enfants	#	douze enfants	#
Female:	deux enfants	#	douze enfants	#

= *(pause)*

DRILL B

NARRATOR: In this drill, contrast the difference between the sound (s) in dix and the sound (z) in treize. Imitate carefully. Repeat.

Male:	six	#	cesse	#	seize	#
Female:	six	#	cesse	#	seize	#
Male:	six	#	seize	#		
Female:	six	#	seize	#		
Male:	six enfants	#	seize enfants	#		
Female:	six enfants	#	seize enfants	#		

= *(pause)*

DRILL C

NARRATOR: Imitate the following numerals carefully. Repeat.

Male:	onze	*(pause)*	onze	*(pause)*
Female:	douze	*(pause)*	douze	*(pause)*
Male:	treize	*(pause)*	treize	*(pause)*
Female:	quatorze	*(pause)*	quatorze	*(pause)*
Male:	quinze	*(pause)*	quinze	*(pause)*
Female:	seize	*(pause)*	seize	*(pause)*

DRILL D

NARRATOR: Imitate the following combinations of a numeral with a noun. Repeat.

Male:	un	*(pause)*
	un crayon	*(pause)*
	un enfant	*(pause)*
Female:	deux	*(pause)*
	deux crayons	*(pause)*
	deux enfants	*(pause)*
Male:	trois	*(pause)*
	trois crayons	*(pause)*
	trois enfants	*(pause)*
Female:	quatre	*(pause)*
	quatre crayons	*(pause)*
	quatre enfants	*(pause)*
Male:	cinq	*(pause)*
	cinq crayons	*(pause)*
	cinq enfants	*(pause)*
Female:	six	*(pause)*
	six crayons	*(pause)*
	six enfants	*(pause)*
Male:	sept	*(pause)*
	sept crayons	*(pause)*
	sept enfants	*(pause)*
Female:	huit	*(pause)*
	huit crayons	*(pause)*
	huit enfants	*(pause)*
Male:	neuf	*(pause)*
	neuf crayons	*(pause)*
	neuf enfants	*(pause)*

DRILL E

NARRATOR: The actors will now present the first dialogue line by line. Repeat each line after them.

Male:	Suzette, viens ici.	*(pause)*
	Suzette, viens ici.	*(pause)*
Female:	Me voilà, Monsieur.	*(pause)*
	Me voilà, Monsieur.	*(pause)*
Male:	Donne trois crayons à Jacques.	*(pause)*
	Donne trois crayons à Jacques.	*(pause)*
Female:	Je donne trois crayons à Jacques.	*(pause)*
	Je donne trois crayons à Jacques.	*(pause)*
Male:	Merci Suzette.	*(pause)*
	Merci Suzette.	*(pause)*
Female:	De rien, Jacques.	*(pause)*
	De rien, Jacques.	*(pause)*

TAPE 3 DRILL 2 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following numerals carefully. Repeat.

Male:	dix	#	sept	#	dix-sept	#
	dix	#	huit	#	dix-huit	#
	dix	#	neuf	#	dix-neuf	#
	vingt	#	vingt	#		
	vingt et un	#	vingt et un	#		

= *(pause)*

DRILL B

NARRATOR: Contrast the sound (ǿ) as in deux and the sound (u) as in doux. Repeat.

Male:	deux	*(pause)*	doux	*(pause)*
	deux	*(pause)*	doux	*(pause)*
Female:	ceux	*(pause)*	sous	*(pause)*
	ceux	*(pause)*	sous	*(pause)*
Male:	feu	*(pause)*	fou	*(pause)*
	feu	*(pause)*	fou	*(pause)*
Female:	peux	*(pause)*	pou	*(pause)*
	peux	*(pause)*	pou	*(pause)*
Male:	veut	*(pause)*	vous	*(pause)*
	veut	*(pause)*	vous	*(pause)*

DRILL C

NARRATOR: The model for this drill is **Jean, viens ici.** Replace the name **Jean** by the following names. The model is **Jean, viens ici.** Here is the first name.

Male:	Suzette	*(pause)*
	Suzette, viens ici.	*(pause)*
Female:	Jacques	*(pause)*
	Jacques, viens ici.	*(pause)*
Male:	Henri	*(pause)*
	Henri, viens ici.	*(pause)*
Female:	Marie-Claire	*(pause)*
	Marie-Claire, viens ici.	*(pause)*

DRILL D

NARRATOR: The actors will now present the second dialogue line by line. Repeat each line after them. (See Unit 3, Conversational Exchange 2.)

TAPE 3, DRILL 3 *(Timing: maximum 4 minutes)*

DRILL 4

NARRATOR: Repeat the following numerals. Imitate carefully.

Male:	vingt	*(pause)*
	deux	*(pause)*
	vingt-deux	*(pause)*
	vingt	*(pause)*
	trois	*(pause)*
	vingt-trois	*(pause)*
	vingt	*(pause)*
	quatre	*(pause)*
	vingt-quatre	*(pause)*
	vingt	*(pause)*
	cinq	*(pause)*
	vingt-cinq	*(pause)*
	vingt	*(pause)*
	six	*(pause)*
	vingt-six	*(pause)*
Female:	vingt	*(pause)*
	sept	*(pause)*
	vingt-sept	*(pause)*
	vingt	*(pause)*
	huit	*(pause)*
	vingt-huit	*(pause)*
	vingt	*(pause)*
	neuf	*(pause)*
	vingt-neuf	*(pause)*
	trente	*(pause)*
	trente	*(pause)*
	trente et un	*(pause)*
	trente et un	*(pause)*

DRILL B

NARRATOR: Contrast the nasal sound (ɑ̃) as in **Jean** with the nasal sound (ɔ̃) as in **bon**. Repeat.

Male:	Jean	*(pause)*	jonc	*(pause)*
	Jean	*(pause)*	jonc	*(pause)*
Female:	banc	*(pause)*	bon	*(pause)*
	banc	*(pause)*	bon	*(pause)*
Male:	sans	*(pause)*	son	*(pause)*
	sans	*(pause)*	son	*(pause)*
Female:	dans	*(pause)*	don	*(pause)*
	dans	*(pause)*	don	*(pause)*
Male:	vent	*(pause)*	vont	*(pause)*
	vent	*(pause)*	vont	*(pause)*

DRILL C

NARRATOR: Imitate carefully the following words. Notice the difference between the definite (n) sound as in **donne** and the nasal (ɔ̃) sound as in **don**. Repeat.

Male:	donne	*(pause)*	don	*(pause)*
	donne	*(pause)*	don	*(pause)*
Female:	bonne	*(pause)*	bon	*(pause)*
	bonne	*(pause)*	bon	*(pause)*
Male:	sonne	*(pause)*	son	*(pause)*
	sonne	*(pause)*	son	*(pause)*
Female:	tonne	*(pause)*	ton	*(pause)*
	tonne	*(pause)*	ton	*(pause)*

DRILL D

NARRATOR: The actors will now present the third dialogue. Imitate each line after them. Compare carefully your pronunciation and intonation with the actors'. Repeat. (See Unit 3, Conversational Exchange 3.)

TAPE 3, DRILL 4 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: This exercise will give you practice in the nasal sound (jɛ̃) as in **chien**. Imitate carefully. Repeat.

Male:	(ɛ̃)	*(pause)*	(jɛ̃)	*(pause)*
	chien	*(pause)*	chien	*(pause)*
	(ɛ̃)	*(pause)*	(jɛ̃)	*(pause)*
	viens	*(pause)*	viens	*(pause)*
	(ɛ̃)	*(pause)*	(jɛ̃)	*(pause)*

rien	*(pause)*	rien	*(pause)*
(ɛ̃)	*(pause)*	(jɛ̃)	*(pause)*
bien	*(pause)*	bien	*(pause)*

DRILL B

NARRATOR: The following words provide a general review of some of the French vowel sounds. Remember to keep French vowel sounds precise and unchanging. Repeat.

Male:	me	#	ma	#	mais	#	mes	#	mis	#
Female:	ce	#	sa	#	c'est	#	ses	#	si	#
Male:	de	#	da	#	dès	#	des	#	dis	#
Female:	le	#	la	#	lait	#	les	#	lis	#
Male:	te	#	ta	#	tais	#	tes	#	t'y	#

= *(pause)*

DRILL C

NARRATOR: The model for this drill is **Je donne un livre à Jean**. Replace the noun **un livre** by the following nouns. The model is **Je donne un livre à Jean**. Here is the first noun.

Male:	**une banane**	*(pause)*
	Je donne une banane à Jean.	*(pause)*
Female:	**une règle**	*(pause)*
	Je donne une règle à Jean.	*(pause)*
Male:	**un stylo**	*(pause)*
	Je donne un stylo à Jean.	*(pause)*
Female:	**une gomme**	*(pause)*
	Je donne une gomme à Jean.	*(pause)*
Male:	**un cahier**	*(pause)*
	Je donne un cahier à Jean.	*(pause)*

DRILL D

NARRATOR: The actors will now present the fourth dialogue. Repeat each line after them. (See Unit 3, Conversational Exchange 4.)

TAPE 3, DRILL 5 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Listen carefully to the difference between the first sound in the word **oui** and the first sound in the word **huit**. Listen.

Female:	oui	huit
	oui	huit
	oui	huit

Notice that the sound in **oui** sounds like the English sound in **we**.

However, the sound in **huit** is quite different and needs practice.

First pronounce the sound (y) as in **du**. Repeat.

(y) *(pause)* (y) *(pause)* (y) *(pause)*

Now pronounce the sound (y) and then pass quickly to the sound (i). Listen.

(y - i) **(y - i)** (y - i)

Now repeat.

(ɥi) *(pause)* (ɥi) *(pause)* (ɥi) *(pause)*

Repeat the following words.

Male:	huit *(pause)*	huit *(pause)*	huit *(pause)*
	lui *(pause)*	lui *(pause)*	lui *(pause)*

DRILL B

NARRATOR: Imitate carefully the difference between the nasal vowel sounds, (ɛ̃), (ɑ̃), (ɔ̃). Repeat.

Male:	daim	#	dans	#	don	#
Female:	bain	#	banc	#	bon	#
Male:	main	#	ment	#	mon	#
Female:	peint	#	paon	#	pont	#
Male:	sein	#	sans	#	son	#

DRILL C

NARRATOR: Change the following statements into questions by using **Est-ce que**.

Example:

Cue: **C'est un livre.**

Your response: **Est-ce que c'est un livre?**

Here is the first statement.

Male:	**C'est un crayon.**	#
	Est-ce que c'est un crayon?	#
Female:	**C'est un poulet.**	#
	Est-ce que c'est un poulet?	#
Male:	**C'est un chien.**	#
	Est-ce que c'est un chien?	#
Female:	**C'est une carte de Noël.**	#
	Est-ce que c'est une carte de Noël?	#
Male:	**C'est un pique-nique.**	#
	Est-ce que c'est un pique-nique?	#

= *(pause)*

DRILL D

NARRATOR: Repeat each line of the following dialogue after the actor. (See Unit 3, Conversational Exchange 5.)

TAPE 3, DRILL 6 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: In this exercise you will contrast the French (r) and (l) sounds. Listen to the French actor carefully and imitate his pronunciation accurately.

Here are the first words.

Male:	rien	*(pause)*	lien	*(pause)*
	rien	*(pause)*	lien	*(pause)*
Female:	revoir	*(pause)*	le voir	*(pause)*
	revoir	*(pause)*	le voir	*(pause)*
Male:	crayon	*(pause)*	clayon	*(pause)*
	crayon	*(pause)*	clayon	*(pause)*
Female:	frère	*(pause)*	flair	*(pause)*
	frère	*(pause)*	flair	*(pause)*

Male:	pour	*(pause)*	poule	*(pause)*
	pour	*(pause)*	poule	*(pause)*
Female:	père	*(pause)*	pelle	*(pause)*
	père	*(pause)*	pelle	*(pause)*
Male:	sœur	*(pause)*	seul	*(pause)*
	sœur	*(pause)*	seul	*(pause)*

DRILL B

NARRATOR: In this exercise the actor will ask you a series of questions and you will answer, **Non, ce n'est pas . . . . . .''.**
Example:

Cue: **Est-ce que c'est un livre?**
Your response: **Non, ce n'est pas un livre.**

Here is the first question.

Male:	**Est-ce que c'est un poulet?**	#
	Non, ce n'est pas un poulet.	#
Female:	**Est-ce que c'est un pique-nique?**	#
	Non, ce n'est pas un pique-nique.	#
Male:	**Est-ce que c'est une carte de Noël?**	#
	Non, ce n'est pas une carte de Noël.	#
Female:	**Est-ce que c'est un cadeau de Noël?**	#
	Non, ce n'est pas un cadeau de Noël.	#
Male:	**Est-ce que c'est une photo?**	#
	Non, ce n'est pas une photo.	#

= *(pause)*

DRILL C

NARRATOR: The actor will give you a series of commands and you will reply **Je lui donne un cadeau.**
Example:

Cue: **Donne un cadeau à Jean.**
Your response: **Je lui donne un cadeau.**

Here is the first command.

Male:	**Donne un cadeau à Suzette.**	#
	Je lui donne un cadeau.	#
Female:	**Donne un cadeau à Monsieur Leduc.**	#
	Je lui donne un cadeau.	#
Male:	**Donne un cadeau à Madame Leduc.**	#
	Je lui donne un cadeau.	#
Female:	**Donne un cadeau à Henri.**	#
	Je lui donne un cadeau.	#

DRILL D

NARRATOR: Repeat each line of the following dialogue after the actor. (See Unit 3, Conversational Exchange 6.)

TAPE 3, DRILL 7 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Listen carefully for the (j) sound in each of the following words and imitate it carefully. Repeat.

Male:	famille	*(pause)*	famille	*(pause)*
Female:	cahier	*(pause)*	cahier	*(pause)*
Male:	joyeux	*(pause)*	joyeux	*(pause)*
Female:	monsieur	*(pause)*	monsieur	*(pause)*
Male:	premier	*(pause)*	premier	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Voilà un cadeau de Noël pour toi.** Replace **un cadeau de Noël** by the following nouns. The model is **Voilà un cadeau de Noël pour toi.** Here is the first noun.

Male:	**une carte de Noël**	*(pause)*
	Voilà une carte de Noël pour toi.	*(pause)*
Female:	**un arbre de Noël.**	*(pause)*
	Voilà un arbre de Noël pour toi.	*(pause)*
Male:	**un crayon**	*(pause)*
	Voilà un crayon pour toi.	*(pause)*
Female:	**une banane**	*(pause)*
	Voilà une banane pour toi.	*(pause)*
Male:	**une photo**	*(pause)*
	Voilà une photo pour toi.	*(pause)*

DRILL C

NARRATOR: The actor will ask you the question **Qu'est-ce que c'est?** and he will supply a noun. For example, **un livre**. You will reply **C'est un livre.** Then the actor will say **le livre de Jacques** and you will answer **C'est le livre de Jacques.** Here is the first question and noun.

Male:	**Qu'est-ce que c'est? Un stylo**	*(pause)*
	C'est un stylo.	*(pause)*
	Le stylo de Jacques	*(pause)*
	C'est le stylo de Jacques.	*(pause)*
Female:	**Qu'est-ce que c'est? Un déjeuner**	*(pause)*
	C'est un déjeuner.	*(pause)*
	Le déjeuner de Jacques	*(pause)*
	C'est le déjeuner de Jacques	*(pause)*
Male:	**Qu'est-ce que c'est? Un téléphone**	*(pause)*
	C'est un téléphone.	*(pause)*
	Le téléphone de Jacques	*(pause)*
	C'est le téléphone de Jacques.	*(pause)*
Female:	**Qu'est-ce que c'est? Une règle**	*(pause)*
	C'est une règle.	*(pause)*
	La règle de Jacques	*(pause)*
	C'est la règle de Jacques.	*(pause)*

DRILL D

NARRATOR: Answer the following questions with either, **Le voilà** or **La voilà**, or **Les voilà** whichever is correct.
Example:

Où est le livre?
Le voilà
Où est la gomme?
La voilà
Où sont les bananes?
Les voilà.

Here is the first question.

Male:	**Où est la règle?**	*(pause)*
	La voilà	*(pause)*
Female:	**Où est le poulet?**	*(pause)*
	Le voilà.	*(pause)*
Male:	**Où sont les frères de Suzette?**	*(pause)*
	Les voilà.	*(pause)*
Female:	**Où est le cahier?**	*(pause)*
	Le voilà.	*(pause)*
Male:	**Où est la sœur de Jacques?**	*(pause)*
	La voilà	*(pause)*

Female:	Où sont les stylos?	*(pause)*
	Les voilà.	*(pause)*
Male:	Où est le pain?	*(pause)*
	Le voilà.	*(pause)*
Female:	Où sont les chiens?	*(pause)*
	Les voilà.	*(pause)*

TAPE 3, DRILL 8 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model for this drill is **Joyeux Noël, Marie.** Replace **Marie** by the following names. The model is **Joyeux Noël, Marie.** Here is the first name.

Male:	Paul	*(pause)*
	Joyeux Noël, Paul.	*(pause)*
Female:	Suzette.	*(pause)*
	Joyeux Noël, Suzette.	*(pause)*
Male:	Jacques	*(pause)*
	Joyeux Noël, Jacques.	*(pause)*

DRILL B

NARRATOR: Change each of the following questions to the plural.
Example:

Cue: Où est le livre?
Your response: Où sont les livres?

Here is the first question.

Male:	Où est le chien?	*(pause)*
	Où sont les chiens?	*(pause)*
Female:	Où est le stylo?	*(pause)*
	Où sont les stylos?	*(pause)*
Male:	Où est la règle?	*(pause)*
	Où sont les règles?	*(pause)*
Female:	Où est la gomme?	*(pause)*
	Où sont les gommes?	*(pause)*
Male:	Où est le cadeau?	*(pause)*
	Où sont les cadeaux?	*(pause)*

DRILL C

NARRATOR: Use each of the following expressions in a question beginning with **Où sont.**
Example:

Cue: les cadeaux de Noël.
Your response: Où sont les cadeaux de Noël?

Here is the first expression.

Male:	les bananes de Paul	#
	Où sont les bananes de Paul?	#
Female:	Les cahiers de Suzette	#
	Où sont les cahiers de Suzette?	#
Male:	les crayons de Jacques	#
	Où sont les crayons de Jacques?	#
Female:	les enfants de Madame Leduc	#
	Où sont les enfants de Madame Leduc?	#
Male:	les frères de Louise	#
	Où sont les frères de Louise?	#

= *(pause)*

DRILL D

NARRATOR: Answer each of the following questions with either **Le voilà sous l'arbre de Noël,** or **La voilà sous l'arbre de Noël,** or **Les voilà sous l'arbre de Noël.**

Here is the first question.

Female:	Où sont les cartes de Noël?	*(pause)*
Male:	Les voilà sous l'arbre de Noël.	*(pause)*
Female:	Où est le livre de Paul?	*(pause)*
Male:	Le voilà sous l'arbre de Noël.	*(pause)*
Female:	Où est la photo?	*(pause)*
Male:	La voilà sous l'arbre de Noël.	*(pause)*
Female:	Où est Pitou?	*(pause)*
Male:	Le voilà sous l'arbre de Noël.	*(pause)*
Female:	Où sont les cadeaux de Noël?	*(pause)*
Male:	Les voilà sous l'arbre de Noël.	*(pause)*

TAPE 3, DRILL 9 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following statements and questions. Listen carefully to the intonation and stress, and try to imitate them accurately.

Female:	C'est une photo.	#
	C'est une photo.	#
	C'est une belle photo.	#
	C'est une belle photo.	#
	Est-ce que c'est une photo?	#
	Est-ce que c'est une photo?	#
	Est-ce que c'est une belle photo?	#
	Est-ce que c'est une belle photo?	#
Male:	C'est une carte de Noël.	#
	C'est une carte de Noël.	#
	C'est une belle carte de Noël.	#
	C'est une belle carte de Noël.	#
	Est-ce que c'est une carte de Noël?	#
	Est-ce que c'est une carte de Noël?	#
	Est-ce que c'est une belle carte de Noël?	#
	Est-ce que c'est une belle carte de Noël?	#
Female:	C'est une famille.	#
	C'est une famille.	#
	C'est une belle famille.	#
	C'est une belle famille.	#
	Est-ce que c'est une famille?	#
	Est-ce que c'est une famille?	#
	Est-ce que c'est une belle famille?	#
	Est-ce que c'est une belle famille?	#

= *(pause)*

DRILL B

NARRATOR: Listen carefully to the following statements that describe the picture **Un cadeau de Noël.** Imitate the pronunciation, intonation, stress and expression of the actors. Listen to yourself carefully and see if your French sounds like the French of the actors. (See Unit 3, Picture Study I – Chart 3, Side A.)

TAPE 3, DRILL 10 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model for this drill is **Donne un livre à Paul**. Replace **un livre** by the following nouns. The model is **Donne un livre à Paul**.
Here is the first word.

Male:	**un cadeau.**	*(pause)*
Female:	**Donne un cadeau à Paul.**	*(pause)*
Male:	**une banane.**	*(pause)*
Female:	**Donne une banane à Paul.**	*(pause)*
Male:	**une règle.**	*(pause)*
Female:	**Donne une règle à Paul.**	*(pause)*
Male:	**un crayon**	*(pause)*
Female:	**Donne un crayon à Paul.**	*(pause)*
Male:	**un stylo.**	*(pause)*
Female:	**Donne un stylo à Paul.**	*(pause)*

DRILL B

NARRATOR: Answer the following commands beginning your answer with **Je lui donne** . . . .
Example:

Cue: **Donne une gomme à Suzette.**
Your response: **Je lui donne une gomme.**

Here is the first statement.

Male:	**Donne un cadeau à Paul.**	#
	Je lui donne un cadeau.	#
Female:	**Donne une photo à Madame Leduc.**	#
	Je lui donne une photo.	#
Male:	**Donne les cartes à Monsieur Leduc.**	#
	Je lui donne les cartes.	#
Female:	**Donne une banane à Marie-Claire.**	#
	Je lui donne une banane.	#
Male:	**Donne un livre à Jacques.**	#
	Je lui donne un livre.	#

DRILL C

NARRATOR: Repeat the following statements that describe the Christmas scene on the wall chart. Watch especially the intonation, the tune of the statements, and imitate it carefully.
Here is the first statement. (See Unit 3, Picture Study 2 – Chart 3, Side A.)

TAPE 3, DRILL 11 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: Our actors will now present a little play for you. Listen carefully. Watch the illustrations on the wall chart as the teacher points them out to you. They will help you understand completely what is happening in the play. The title of our play is **Un cadeau de Noël**. (See Unit 3, Situation Dialogue.)

DRILL B

NARRATOR: The actors will now present Scene 1. Listen carefully.

DRILL C

NARRATOR: Now the actors will repeat each line of the dialogue, leaving a pause so that you may repeat the line. Listen carefully and repeat accurately.

TAPE 3, DRILL 12 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: The actors will now review Scene 1 for you. Repeat it silently to yourself as the actors present it. See how much of it you can remember and compare your pronunciation and intonation with the actors'.

DRILL B

NARRATOR: The actor will now give you the name of the speaker and you will say aloud the line of dialogue. When you have finished, the actor will repeat the line twice with pauses so that you can repeat it.
Here is the name of the first speaker.

TAPE 3, DRILL 13 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: The actors will now review Scene 2 for you. Listen carefully.

DRILL B

NARRATOR: Now you will learn the lines by repeating them after the French actor. Each line will be repeated twice.

DRILL C

NARRATOR: The actor will now give you the name of the speaker and you will provide the line of dialogue aloud. After you have given the answer the actor will give the correct line twice, leaving a pause for your repetition.
Here is the first speaker.

TAPE 3, DRILL 14 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: Here is Scene 3 of our play. The actors will read it through. Listen.

DRILL B

NARRATOR: Each line of the scene will now be presented twice with pauses so that you can repeat and learn it.

DRILL C

NARRATOR: The actor will now give the name of the speaker and the class will give the appropriate line aloud. After you have said the line aloud, the actor will present the line and you will repeat it. Here is the name of the first speaker.

TAPE 3, DRILL 15 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: Here is Scene 4 of our play.

DRILL B

NARRATOR: Repeat each line of this dialogue after the actors.

DRILL C

NARRATOR: The actor will now give the name of the speaker and the class will give the appropriate line aloud. After you have said the line aloud, the actor will present the line and you will repeat it. Here is the name of the first speaker.

TAPE 3, DRILL 16 *(Timing: as much time as is needed.)*

NARRATOR: Now that you know the lines of Scenes 1 and 2, the actors will repeat them for you so that you can listen carefully and imitate the pronunciation and intonation as accurately as possible.
Here is the first line. (See Unit 3, Situation Dialogue.)

TAPE 3, DRILL 17 *(Timing: as much time as is needed.)*

NARRATOR: Now that you know the lines of Scenes 3 and 4, the actors will repeat them for you so that you can listen carefully and imitate the pronunciation and intonation as accurately as possible.
Here is the first line. (See Unit 3, Situation Dialogue.)

TAPE 3, DRILL 18 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: One of the following pairs of words contains a nasal vowel sound. After you have heard each pair of words, hold up one finger if the first word contains the nasal vowel sound; hold up two fingers if the second word contains the nasal vowel sound. After you have held up your fingers the teacher will write the number of the correct answer on the board. Listen carefully.

Male:	beau	bon	*(pause: slow count of 5 as the teacher checks the class)*
Female:	d'un	deux	*(pause: slow count of 5.)*
Male:	train	très	*(pause: slow count of 5.)*
Female:	va	vingt	*(pause: slow count of 5.)*
Male:	don	donne	*(pause: slow count of 5.)*

DRILL B

NARRATOR: In this exercise you are to identify the word containing the sound (ɥi) as in huit. Hold up one finger if the first word contains the sound (ɥi) ; hold up two fingers if the second word contains the sound (ɥi) ; hold up both hands if both words contain the sound (ɥi)

Female:	lui	louis	*(pause: slow count of 5.)*
Male:	oui	huit	*(pause: slow count of 5.)*
Female:	huit	aujourd'hui	*(pause: slow count of 5.)*
Male:	aujourd'hui	louis	*(pause: slow count of 5.)*
Female:	lui	huit	*(pause slow count of 5.)*

DRILLC

NARRATOR: In this exercise you are to identify the expressions containing the sound (ø) as in deux. Hold up one finger if the first expression contains the sound (ø) , two fingers if the second expression contains the sound (ø) . If neither expression contains the sound (ø) , don't hold up your hand. Listen.

Male:	du	deux	*(pause: slow count of 5.)*
Female:	doux	du	*(pause: slow count of 5.)*
Male:	deux	doux	*(pause: slow count of 5.)*
Female:	douze enfants	deux enfants	*(pause: slow count of 5.)*
Male:	deux livres	douze livres	*(pause: slow count of 5.)*

TAPE 3, DRILL 19 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Answer the following questions using the model answer and the cue number given.
Example:
Cue: Est-ce que c'est deux livres? — cinq
Your response: Non, c'est cinq livres.

Here is the first question.

Male: Est-ce que c'est trois crayons?
— six *(pause)*
Non, c'est six crayons. *(pause)*

Female: Est-ce que c'est onze cahiers?
— un *(pause)*
Non, c'est un cahier. *(pause)*

Male: Est-ce que c'est deux garçons?
– dix (*pause*)
Non, c'est dix garçons. (*pause*).

Female: Est-ce que c'est sept chiens?
– dix-sept (*pause*)
Non, c'est dix-sept chiens. (*pause*)

Male: Est-ce que c'est huit règles?
– vingt-huit (*pause*)
Non, c'est vingt-huit règles. (*pause*)

DRILL B

NARRATOR: Repeat the names of the months after the French model.
Listen.

Male:	septembre #	septembre #	septembre #
Female:	octobre #	octobre #	octobre #
Male:	novembre #	novembre #	novembre #
Female:	décembre #	décembre #	décembre #

= (*pause*)

DRILL C

NARRATOR: The model is **C'est le treize septembre**. Replace **septembre** by the following months.

Male:	octobre	(*pause*)
	C'est le treize octobre.	(*pause*)
Female:	novembre	(*pause*)
	C'est le treize novembre.	(*pause*)
Male:	décembre	(*pause*)
	C'est le treize décembre.	(*pause*)

DRILL D

NARRATOR: The model is **C'est le treize novembre**. Substitute the following dates for **treize**. The model is **C'est le treize novembre**.

Female:	trois	(*pause*)
	C'est le trois novembre.	(*pause*)
Male:	vingt-deux	(*pause*)
	C'est le vingt-deux novembre.	(*pause*)
Female:	vingt et un	(*pause*)
	C'est le vingt et un novembre.	(*pause*)
Male:	premier	(*pause*)
	C'est le premier novembre.	(*pause*)
Female:	quinze	(*pause*)
	C'est le quinze novembre.	(*pause*)

TAPE 3, DRILL 20 (*Timing: maximum 4 minutes*)

DRILL A

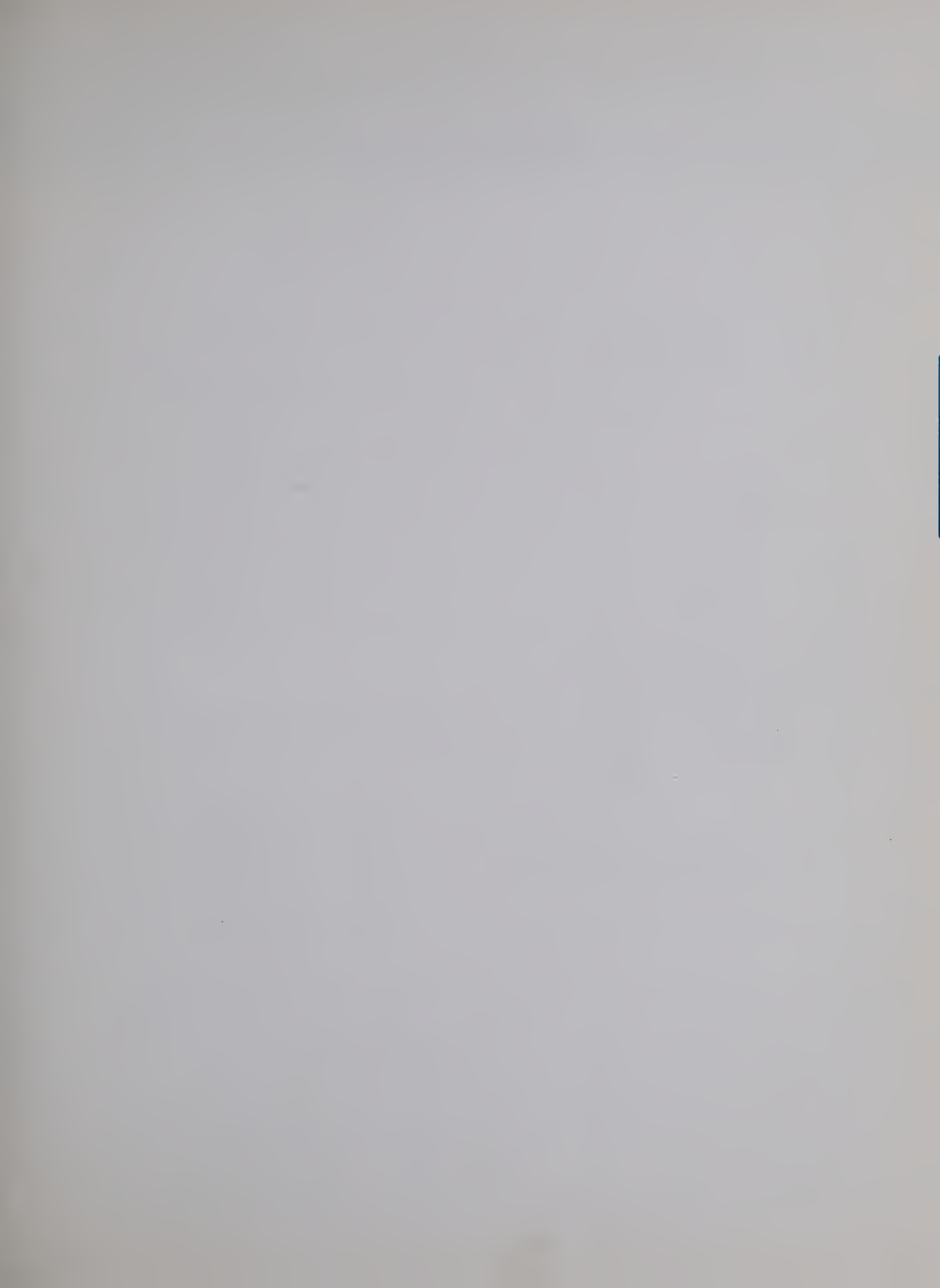
NARRATOR: The model is **Elle vient chez Paul**. Replace **chez Paul** by the following expressions. The model is **Elle vient chez Paul**.
Here is the first expression.

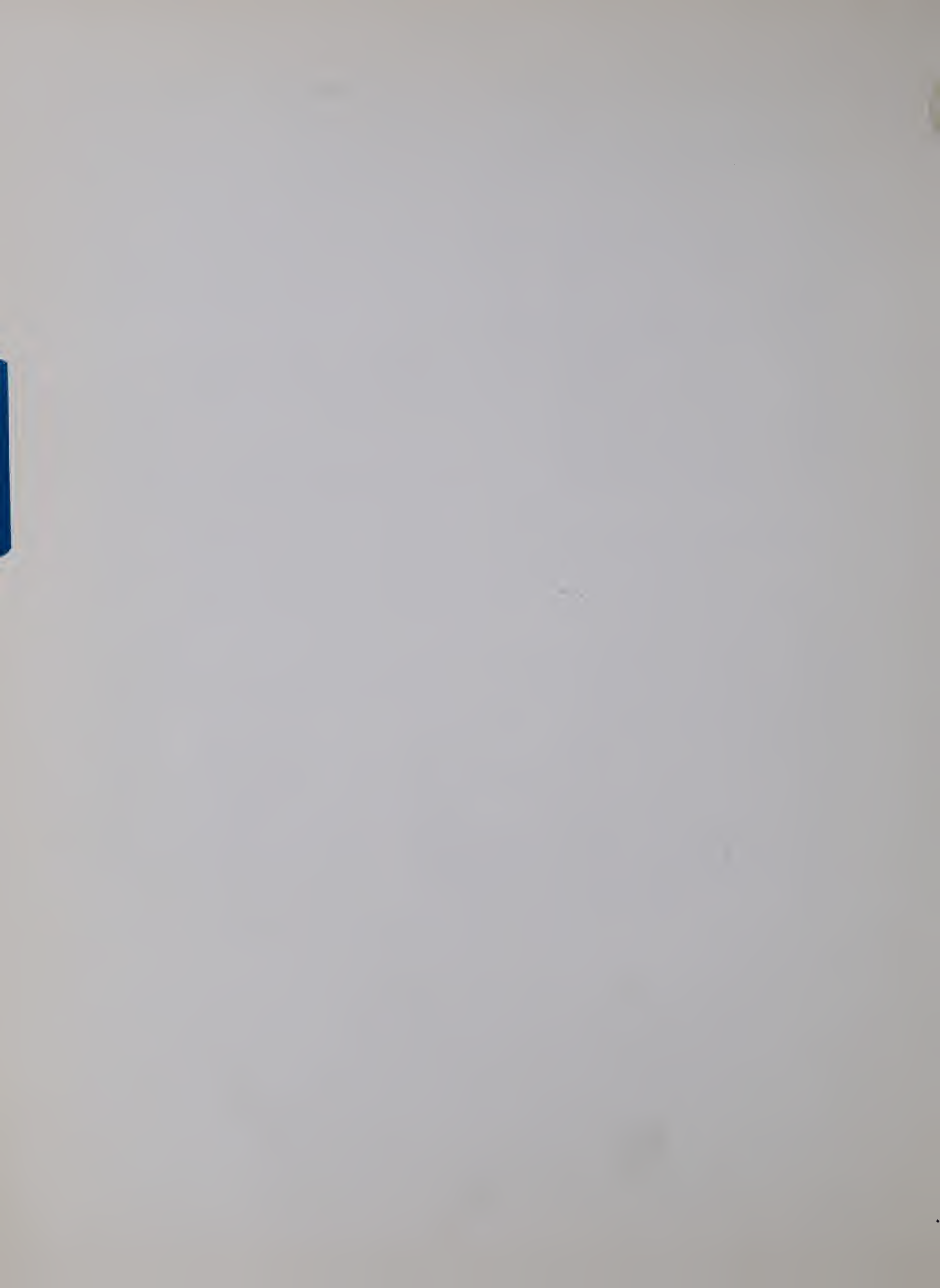
Male:	Chez Suzette	(*pause*)
	Elle vient chez Suzette.	(*pause*)
Female:	Chez les Leduc	(*pause*)
	Elle vient chez les Leduc.	(*pause*)
Male:	ici	(*pause*)
	Elle vient ici.	(*pause*)
Female:	à l'arbre de Noël	(*pause*)
	Elle vient à l'arbre de Noël.	(*pause*)
Male:	à la porte	(*pause*)
	Elle vient à la porte.	(*pause*)
Female:	pour Noël	(*pause*)
	Elle vient pour Noël.	(*pause*)
Male:	dans le salon	(*pause*)
	Elle vient dans le salon.	(*pause*)
Female:	le jour de Noël	(*pause*)
	Elle vient le jour de Noël.	(*pause*)

DRILL B

NARRATOR: Change the following statements into questions by placing **Est-ce que** in front of them. Here is the first statement.

Male:	Paul donne trois crayons à Jacques.	(*pause*)
	Est-ce que Paul donne trois crayons à Jacques?	(*pause*)
Female:	Paul lui donne trois crayons.	(*pause*)
	Est-ce que Paul lui donne trois crayons?	(*pause*)
Male:	Les cadeaux sont dans le salon.	(*pause*)
	Est-ce que les cadeaux sont dans le salon?	(*pause*)
Female:	Tante Louise vient chez les Leduc.	(*pause*)
	Est-ce que Tante Louise vient chez les Leduc?	(*pause*)
Male:	Mademoiselle Leduc vient le jour de Noël.	(*pause*)
	Est-ce que mademoiselle Leduc vient le jour de Noël?	(*pause*)





TAPE 4, DRILL I *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following words carefully. Repeat.

Male:	lit *(pause)*	lu *(pause)*	loup *(pause)*
	lit *(pause)*	lu *(pause)*	loup *(pause)*
Female:	si *(pause)*	su *(pause)*	sous *(pause)*
	si *(pause)*	su *(pause)*	sous *(pause)*
Male:	ni *(pause)*	nu *(pause)*	nous *(pause)*
	ni *(pause)*	nu *(pause)*	nous *(pause)*
Female:	ris *(pause)*	rue *(pause)*	roue *(pause)* route *(pause)*
	ris *(pause)*	rue *(pause)*	roue *(pause)* route *(pause)*
Male:	dis *(pause)*	du *(pause)*	doux *(pause)* doute *(pause)*
	dis *(pause)*	du *(pause)*	doux *(pause)* doute *(pause)*

DRILL B

NARRATOR: The model for this drill is **Où est mon chandail?** Replace **mon chandail** by the following nouns. The model is **Où est mon chandail?** Here is the first noun.

Male:	mon crayon	*(pause)*
	Où est mon crayon?	*(pause)*
Female:	mon cahier	*(pause)*
	Où est mon cahier?	*(pause)*
Male:	mon livre	*(pause)*
	Où est mon livre?	*(pause)*
Female:	mon chien	*(pause)*
	Où est mon chien?	*(pause)*
Male:	mon cadeau	*(pause)*
	Où est mon cadeau?	*(pause)*

DRILL C

NARRATOR: Change the following statements to the plural.
Example:

Cue: C'est le livre de Paul.
Your response: C'est les livres de Paul.

Here is the first statement.

Male:	C'est le crayon de Paul.	*(pause)*
	C'est les crayons de Paul.	*(pause)*
Female:	C'est le frère de Paul.	*(pause)*
	C'est les frères de Paul.	*(pause)*
Male:	C'est le stylo de Paul.	*(pause)*
	C'est les stylos de Paul.	*(pause)*
Female:	C'est la photo de Paul.	*(pause)*
	C'est les photos de Paul.	*(pause)*
Male:	C'est la sœur de Paul.	*(pause)*
	C'est les sœurs de Paul.	*(pause)*

DRILL D

NARRATOR: Change the following statements to the negative.
Example:

Cue: C'est le livre de Jacques.
Your response: Ce n'est pas le livre de Jacques.

Female:	C'est le chien de Jacques.	*(pause)*
	Ce n'est pas le chien de Jacques.	*(pause)*
Male:	C'est le cahier de Jacques.	*(pause)*
	Ce n'est pas le cahier de Jacques.	*(pause)*
Female:	C'est la mère de Jacques.	*(pause)*
	Ce n'est pas la mère de Jacques	*(pause)*
Male:	C'est la règle de Jacques	*(pause)*
	Ce n'est pas la règle de Jacques	*(pause)*
Female:	C'est les enfants de M. Leduc.	*(pause)*
	Ce n'est pas les enfants de M. Leduc.	*(pause)*
Male:	C'est les cartes de Marie-Claire.	*(pause)*
	Ce n'est pas les cartes de Marie-Claire.	*(pause)*

DRILL E

NARRATOR: The actors will now present the first dialogue line by line. Repeat each line after them. (See Unit 4, Conversational Exchange I.)

TAPE 4, DRILL 2 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following words carefully.

Male:	mais	#	me	#	mot	#
	mais	#	me	#	mot	#
Female:	c'est	#	se	#	seau	#
	c'est	#	se	#	seau	#
Male:	dès	#	de	#	dos	#
	dès	#	de	#	dos	#
Female:	lait	#	le	#	l'eau	#
	lait	#	le	#	l'eau	#
Male:	tait	#	te	#	taux	#
	tait	#	te	#	taux	#

= *(pause)*

DRILL B

NARRATOR: The model is **Où est Jean?** Replace **Jean** by the following expressions. The model is **Où est Jean?**
Here is the first expression.

Male:	mon chandail	*(pause)*
	Où est mon chandail?	*(pause)*
	mon déjeuner	*(pause)*
	Où est mon déjeuner?	*(pause)*
Female:	le livre de Paul	*(pause)*
	Où est le livre de Paul?	*(pause)*
	le téléphone	*(pause)*
	Où est le téléphone?	*(pause)*
Male:	Monsieur Leduc	*(pause)*
	Où est Monsieur Leduc?	*(pause)*

DRILL C

NARRATOR: Answer the following questions with either **Le voilà** or **La voilà** or **Les voilà**, whichever is correct.
Here is the first question.

Male:	Où estmon chandail?	*(pause)*
	Le voilà.	*(pause)*
Female:	Où sont les bananes?	*(pause)*
	Les voilà.	*(pause)*
Male:	Où est le salon?	*(pause)*
	Le voilà.	*(pause)*
Female:	Où est la porte?	*(pause)*
	La voilà.	*(pause)*
Male:	Où sont les photos?	*(pause)*
	Les voilà.	*(pause)*

DRILL D

NARRATOR: The model is **Donne-moi mon chandail, s'il te plaît, Paul.** Replace **mon chandail** by the following expressions. The model is **Donne-moi mon chandail, s'il te plaît, Paul.** Here is the first expression.

Male:	mon livre	*(pause)*
	Donne-moi mon livre, s'il te plaît, Paul.	(*(pause)*
Female:	mon crayon	*(pause)*
	Donne-moi mon crayon, s'il te plaît, Paul.	*(pause)*
Male:	mon déjeuner	*(pause)*
	Donne-moi mon déjeuner, s'il te plaît, Paul.	*(pause)*
Female:	mon pain	*(pause)*
	Donne-moi mon pain, s'il te plaît, Paul.	*(pause)*
Male:	mon stylo	*(pause)*
	Donne-moi mon stylo, s'il te plaît, Paul.	*(pause)*

DRILL E

NARRATOR: The actors will now present the second dialogue line by line. Repeat each line after them. (See Unit 4, Conversational Exchange 2.)

TAPE 4, DRILL 3 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following statements carefully:

Male:	C'est un beau chandail.	#
	C'est le beau chandail de Paul.	#
Female:	C'est un beau cadeau.	#
	C'est le beau cadeau de Paul.	#
Male:	C'est un beau salon.	#
	C'est le beau salon de Mme Leduc.	#
Female:	C'est un beau livre.	#
	C'est le beau livre de Paul.	#

DRILL B

NARRATOR: The model for this drill is **C'est le garage de Paul.** Replace **le garage** by the following nouns. The model is **C'est le garage de Paul.** Here is the first noun.

Female:	le chandail.	*(pause)*
	C'est le chandail de Paul.	*(pause)*
Male:	le chien	*(pause)*
	C'est le chien de Paul.	*(pause)*
Female:	la sœur	*(pause)*
	C'est la sœur de Paul.	*(pause)*
Male:	la mère	*(pause)*
	C'est la mère de Paul.	*(pause)*
Female:	les cahiers	*(pause)*
	C'est les cahiers de Paul.	*(pause)*
Male:	les tantes	*(pause)*
	C'est les tantes de Paul.	*(pause)*

DRILL C

NARRATOR: The model for this drill is **C'est dommage, monsieur.** Replace **monsieur** by the following nouns. The model is **C'est dommage monsieur.** Here is the first noun.

Male:	Madame	*(pause)*
	C'est dommage, Madame.	*(pause)*
Female:	Mademoiselle	*(pause)*
	C'est dommage, Mademoiselle.	*(pause)*
Male:	Maman	*(pause)*
	C'est dommage, Maman.	*(pause)*
Female:	Papa	*(pause)*
	C'est dommage, Papa.	*(pause)*
Male:	Tante Louise	*(pause)*
	C'est dommage, Tante Louise.	*(pause)*

DRILL D

NARRATOR: The actors will now present the third dialogue. Imitate each line after them. Compare carefully your pronunciation and imitation with the actors'. Repeat. (See Unit 4, Conversational Exchange 3.)

TAPE 4, DRILL 4 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Listen carefully to the following statements and imitate them accurately.

Female:	Voilà cinq livres.	*(pause)*
	Voilà cinq enfants.	*(pause)*
Male:	Voilà six livres	*(pause)*
	Voilà six enfants.	*(pause)*
Female:	Voilà sept livres.	*(pause)*
	Voilà sept enfants.	*(pause)*
Male:	Voilà huit livres.	*(pause)*
	Voilà huit enfants	*(pause)*
Female:	Voilà neuf livres	*(pause)*
	Voilà neuf enfants.	*(pause)*
Male:	Voilà dix livres.	*(pause)*
	Voilà dix enfants.	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Je vais chez vous tout de suite.** Replace **vous** by the following words. The model is **Je vais chez vous tout de suite.** Here is the first word.

Male:	toi	#
	Je vais chez toi tout de suite.	#
Female:	Tante Louise	#
	Je vais chez Tante Louise tout de suite.	#
Male:	Jacques	#
	Je vais chez Jacques tout de suite.	#
Female:	M. Leduc	#
	Je vais chez M. Leduc tout de suite.	#

= *(pause)*

DRILL C

NARRATOR: The model for this drill is **Donne un chapeau à Marie.** Replace **un chapeau** by the following nouns. The model is **Donne un chapeau à Marie.** Here is the first word.

Male:	un chandail	*(pause)*
	Donne un chandail à Marie.	*(pause)*
Female:	un stylo	*(pause)*
	Donne un stylo à Marie.	*(pause)*
Male:	un livre	*(pause)*
	Donne un livre à Marie.	*(pause)*
Female:	une banane	*(pause)*
	Donne une banane à Marie.	*(pause)*
Male:	une règle	*(pause)*
	Donne une règle à Marie.	*(pause)*
Female:	une carte	*(pause)*
	Donne une carte à Marie.	*(pause)*

DRILL D

NARRATOR: The actors will now present the fourth dialogue. Repeat each line after them. (See Unit 4, Conversational Exchange 4.)

TAPE 4, DRILL 5 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following words. Make a clear contrast between the nasal (ã) sound as in **dans** and the nasal (ɔ̃) sound as in **non**. Repeat.

Male:	temps	*(pause)*	ton	*(pause)*
	temps	*(pause)*	ton	*(pause)*
Female:	blanc	*(pause)*	blond	*(pause)*
	blanc	*(pause)*	blond	*(pause)*
Male:	lent	*(pause)*	long	*(pause)*
	lent	*(pause)*	long	*(pause)*
Female:	sans	*(pause)*	son	*(pause)*
	sans	*(pause)*	son	*(pause)*
Male:	dans	*(pause)*	don	*(pause)*
	dans	*(pause)*	don	*(pause)*

DRILL B

NARRATOR: Repeat the following words carefully.

Male:	moi	#	moi	#
	moi	#	moi	#
Female:	voilà	#	voilà	#
	voilà	#	voilà	#
Male:	noir	#	noir	#
	noir	#	noir	#
Female:	au revoir	#	au revoir	#
	au revoir	#	au revoir	#
Male:	froid	#	froid	#
	froid	#	froid	#
Female:	Mademoiselle	#	Mademoiselle	#
	Mademoiselle	#	Mademoiselle	#

= *(pause)*

DRILL C

NARRATOR: Use **Est-ce que** to change the following statements into questions. Here is the first statement.

Female:	Tu portes un chandail.	*(pause)*
	Est-ce que tu portes un chandail?	*(pause)*
Male:	Je porte un chandail.	*(pause)*
	Est-ce que je porte un chandail?	*(pause)*
Female:	C'est un beau livre.	*(pause)*
	Est-ce que c'est un beau livre?	*(pause)*
Male:	C'est une belle photo.	*(pause)*
	Est-ce que c'est une belle photo?	*(pause)*
Female:	Je lui donne un cadeau de Noël.	*(pause)*
	Est-ce que je lui donne un cadeau de Noël?	*(pause)*

DRILL D

NARRATOR: The model for this drill is **Je vais téléphoner au garage de Paul.** Replace **Paul** by the following names. The model is **Je vais téléphoner au garage de Paul.** Here is the first name.

Male:	M. Leduc	*(pause)*
	Je vais téléphoner au garage de M. Leduc.	*(pause)*
Female:	Jacques	*(pause)*
	Je vais téléphoner au garage de Jacques.	*(pause)*
Male:	Henri	*(pause)*
	Je vais téléphoner au garage de Henri.	*(pause)*
Female:	Guy	*(pause)*
	Je vais téléphoner au garage de Guy.	*(pause)*

TAPE 4, DRILL 6 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model for this drill is **C'est un très beau chapeau**. Replace the word **chapeau** by the following nouns. The model is **C'est un très beau chapeau**. Here is the first noun.

Male:	livre	*(pause)*
	C'est un très beau livre.	*(pause)*
Female:	chandail	*(pause)*
	C'est un très beau chandail.	*(pause)*
Male:	chien	*(pause)*
	C'est un très beau chien.	*(pause)*
Female:	cadeau	*(pause)*
	C'est un très beau cadeau.	*(pause)*
Male:	jour	*(pause)*
	C'est un très beau jour.	*(pause)*

DRILL B

NARRATOR: The model for this drill is **De quelle couleur est ton chien?** Replace **ton chien** by the following nouns. The model is **De quelle couleur est ton chien?** Here is the first noun.

Male:	ton chapeau	#
	De quelle couleur est ton chapeau?	#
Female:	ton chandail.	#
	De quelle couleur est ton chandail?	#
Male:	ton crayon	#
	De quelle couleur est ton crayon?	#
Female:	ton cahier	#
	De quelle couleur est ton cahier?	#
Male:	ton livre	#
	De quelle couleur est ton livre?	#

= *(pause)*

DRILL C

NARRATOR: Repeat the following questions and answers carefully. Listen to the intonation and stress, and imitate them accurately.

Male:	Est-ce que c'est un chapeau rouge?	#
Female:	Non, ce n'est pas un chapeau rouge.	#
Male:	Est-ce que c'est un chapeau vert?	#
Female:	Non, ce n'est pas un chapeau vert.	#
Male:	Est-ce que c'est un chapeau noir?	#
Female:	Non, ce n'est pas un chapeau noir.	#
Male:	Est-ce que c'est un chapeau blanc?	#
Female:	Non, ce n'est pas un chapeau blanc.	#
Male:	Est-ce que c'est un beau chapeau?	#
Female:	Non, ce n'est pas un beau chapeau.	#

= *(pause)*

TAPE 4, DRILL 7 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The following words will help you achieve a true French (r) sound. As you repeat them, remember to keep the tip of your tongue pressed against the back of your lower teeth. Repeat.

Male:	couleur	*(pause)*	couleur	*(pause)*
Female:	vert	*(pause)*	vert	*(pause)*
Male:	noir	*(pause)*	noir	*(pause)*
Female:	marche	*(pause)*	marche	*(pause)*
Male:	porte	*(pause)*	porte	*(pause)*
Female:	garage	*(pause)*	garage	*(pause)*
Male:	froid	*(pause)*	froid	*(pause)*
Female:	rouge	*(pause)*	rouge	*(pause)*

DRILL B

NARRATOR: Listen to the following statements, questions and commands. Note carefully the stress that is placed on each word and imitate this stress accurately.

Male:	Il fait froid.	*(pause)*
	Il fait très froid.	*(pause)*
	Il fait très froid aujourd'hui.	*(pause)*
	Il fait très froid aujourd'hui n'est-ce pas?	*(pause)*
	Il fait très froid aujourd'hui, n'est-ce pas, Paul?	*(pause)*
Female:	Donne-moi mon chandail.	*(pause)*
	Donne-moi mon chandail vert.	*(pause)*
	Donne-moi mon chandail vert tout de suite.	*(pause)*
	Donne-moi mon chandail vert tout de suite, Paul.	*(pause)*
	Donne-moi mon chandail vert tout de suite, Paul, s'il te plâit.	*(pause)*

TAPE 4, DRILL 8 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Change the following sentences to the negative.

Male:	Madame Leduc est dans la cuisine.	*(pause)*
	Madame Leduc n'est pas dans la cuisine.	*(pause)*
Female:	Madame Leduc est dans l'auto.	*(pause)*
	Madame Leduc n'est pas dans l'auto.	*(pause)*
Male:	Madame Leduc est dans son lit.	*(pause)*
	Madame Leduc n'est pas dans son lit.	*(pause)*
Female:	Madame Leduc est dans le garage.	*(pause)*
	Madame Leduc n'est pas dans le garage.	*(pause)*
Male:	Madame Leduc est dans le salon.	*(pause)*
	Madame Leduc n'est pas dans le salon.	*(pause)*

DRILL B

NARRATOR: Repeat the following statements carefully.

Female:	Il est au téléphone.	*(pause)*
	Il est au téléphone.	*(pause)*
Male:	Il est au garage.	*(pause)*
	Il est au garage.	*(pause)*

Female:	Il est au pique-nique.	*(pause)*
	Il est au pique-nique.	*(pause)*
Male:	Il est au sous-sol.	*(pause)*
	Il est au sous-sol.	*(pause)*

DRILL C

NARRATOR: Repeat the following statements that describe the scene on the wall chart. (See Unit 4, Picture Study 1, Chart 4, Side A.)

TAPE 4, DRILL 9 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model for this drill is **Voilà la chambre de Jacques et Henri.** Replace **la chambre** by the following nouns. The model is **Voilà la chambre de Jacques et Henri.** Here is the first noun.

Female:	la sœur	#
	Voilà la sœur de Jacques et Henri.	#
Male:	le frère	#
	Voilà le frère de Jacques et Henri.	#
Female:	la mère	#
	Voilà la mère de Jacques et Henri.	#
Male:	le père	#
	Voilà le père de Jacques et Henri.	#
Female:	la tante	#
	Voilà la tante de Jacques et Henri.	#

DRILL B

NARRATOR: Imitate the following words carefully. They all contain the sound (ɥi).

Male:	cuisine	#	cuisine	#
Female:	lui	#	lui	#
Male:	huit	#	huit	#
Female:	tout de suite	#	tout de suite	#
Male:	aujourd'hui	#	aujourd'hui	#

= *(pause)*

DRILL C

NARRATOR: Imitate the pronunciation, intonation, stress and expression of the following statements that describe the scene on the wall chart. (See Unit 4, Picture Study 2, Chart 4, Side A.)

TAPE 4, DRILL 10 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The following words all contain the sound (j) as in the word **crayon**. Imitate it carefully. Here is the first word.

Male:	famille	*(pause)*	famille	*(pause)*
Female:	chandail	*(pause)*	chandail	*(pause)*
Male:	gentille	*(pause)*	gentille	*(pause)*
Female:	rien	*(pause)*	rien	*(pause)*
Male:	bien	*(pause)*	bien	*(pause)*
Female:	vient	*(pause)*	vient	*(pause)*
Male:	monsieur	*(pause)*	monsieur	*(pause)*
Female:	premier	*(pause)*	premier	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Il fait très froid ce matin.** Replace **ce matin** by the following expressions. The model is **Il fait très froid ce matin.** Here is the first expression.

Male:	aujourd'hui	*(pause)*
	Il fait très froid aujourd'hui.	*(pause)*
Female:	Dans l'auto	*(pause)*
	Il fait très froid dans l'auto.	*(pause)*
Male:	Dans le sous-sol.	*(pause)*
	Il fait très froid dans le sous-sol.	*(pause)*
Female:	Dans la cuisine	*(pause)*
	Il fait très froid dans la cuisine.	*(pause)*
Male:	chez vous	*(pause)*
	Il fait très froid chez vous.	*(pause)*

DRILL C

NARRATOR: Repeat the following statements:

Male:	Il a un chien.	*(pause)*
	Il n'a pas de chien.	*(pause)*
Female:	Il a un frère.	*(pause)*
	Il n'a pas de frère.	*(pause)*
Male:	Il a un livre.	*(pause)*
	Il n'a pas de livre.	*(pause)*
Female:	Il a une règle.	*(pause)*
	Il n'a pas de règle.	*(pause)*
Male:	Il a une gomme.	*(pause)*
	Il n'a pas de gomme.	*(pause)*

TAPE 4, DRILL 11 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: Our actors will now present a little play for you. Listen carefully. Watch the illustrations on the wall chart as the teacher points them out to you. They will help you understand completely what is happening in the play. The title of our play is Matin d'Hiver. (See Unit 4, Situation Dialogue.)

DRILL B

NARRATOR: The actors will now present Scene 1. Listen carefully.

DRILL C

NARRATOR: Now the actors will repeat each line of the dialogue leaving a pause so that you may repeat the line. Listen carefully and repeat accurately.

TAPE 4, DRILL 12 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: The actors will now review Scene 1 for you. Repeat it silently to yourself as the actors present it. See how much of it you can remember and compare your pronunciation and intonation with the actors'. (See Unit 4, Situation Dialogue.)

DRILL B

NARRATOR: The actor will now give you the name of the speaker and the class will say aloud the line of dialogue. When you have finished the actor will repeat the line twice with pauses so that you can repeat it. Here is the name of the first speaker.

TAPE 4, DRILL 13 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: The actors will now review Scene 2 for you. Listen carefully. (See Unit 4, Situation Dialogue.)

DRILL B

NARRATOR: Now you will learn the lines by repeating them after the French actor. Each line will be repeated twice.

DRILL C

NARRATOR: The actor will now give you the name of the speaker and you will provide the line of dialogue aloud. After you have given the answer the actor will give the correct line twice, leaving a pause for your repetition. Here is the first speaker.

TAPE 4, DRILL 14 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: Here is Scene 3 of our play. The actors will read it through. Listen. (See Unit 4, Situation Dialogue.)

DRILL B

NARRATOR: Each line of the scene will now be presented twice with pauses so that you can repeat and learn it.

DRILL C

NARRATOR: The actor will now give the name of the speaker and the class will give the appropriate line aloud. After you have said the line aloud, the actor will present the line and you will repeat it. Here is the name of the first speaker.

TAPE 4, DRILL 15 *(Timing: as much time as is needed.)*

DRILL A

NARRATOR: Here is Scene 4 of our play. (See Unit 4, Situation Dialogue.)

DRILL B

NARRATOR: Repeat each line of the dialogue after the actors.

DRILL C

NARRATOR: The actor will now give the name of the speaker and the class will give the appropriate line aloud. After you have said the line aloud, the actor will present the line and you will repeat it. Here is the name of the first speaker.

TAPE 4, DRILL 16 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: Here is Scene 5 of our play. (See Unit 4, Situation Dialogue.)

DRILL B

NARRATOR: Repeat each line of this dialogue after the actors.

DRILL C

NARRATOR: The actor will now give the name of the speaker and the class will give the appropriate line aloud. After you have said the line aloud the actor will present the line and you will repeat it.

TAPE 4, DRILL 17 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: In this exercise you are to identify the words containing the sound (j) as in famille. After you have heard each pair of words hold up one finger if the first word contains the sound (j) ; hold up two fingers if the second word contains the sound (j); hold up both hands if both words contain the sound (j).
Listen carefully.

Male:	viens	vingt	*(pause: slow count of 5 as the teacher checks the class.)*
Female:	Rhin	rien	*(pause: slow count of 5.)*
Male:	bien	bain	*(pause: slow count of 5.)*
Female:	chien	chien	*(pause: slow count of 5.)*

DRILL B

NARRATOR: In this exercise you are to identify the word containing the sound (u) as in vous. After you have heard each pair of words, hold up one finger if the first word contains the sound (u); hold up two fingers if the second word contains the sound (u); hold up both hands if both words contains the sound (u). Listen carefully.

Male:	cuisine	cousine	*(pause: slow count of 5.)*
Female:	rouge	luge	*(pause: slow count of 5.)*
Male:	sous	sous	*(pause: slow count of 5.)*
Female:	jour	jure	*(pause: slow count of 5.)*
Male:	pur	pour	*(pause: slow count of 5.)*

DRILL C

NARRATOR: Identify the word containing the sound (ɔ̃) as in **son**. After you have heard each pair of words, hold up one finger if the first word contains the sound (ɔ̃) ; hold up two fingers if the second word contains the sound (ɔ̃) ; hold up both hands, if both words contain the sound (ɔ̃) . Listen carefully.

Female:	**long**	**lent**	*(pause: slow count of 5.)*
Male:	**temps**	**ton**	*(pause: slow count of 5.)*
Female:	**don**	**donne**	*(pause: slow count of 5.)*
Male:	**font**	**font**	*(pause: slow count of 5.)*
Female:	**banc**	**bon**	*(pause: slow count of 5.)*

TAPE 4, DRILL 18 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following expressions accurately. Make a clear contrast between **il a** and **elle a.**

Male:	**Il a un chien.**	*(pause)*
	Elle a un chien.	*(pause)*
Female:	**Il a un frère.**	*(pause)*
	Elle a un frère.	*(pause)*
Male:	**Il a un stylo.**	*(pause)*
	Elle a un stylo	*(pause)*
Female:	**Il a un crayon.**	*(pause)*
	Elle a un crayon.	*(pause)*
Male:	**Il a un cahier.**	*(pause)*
	Elle a un cahier.	*(pause)*

DRILL B

NARRATOR: In the following questions, replace the pronoun **je** by the pronoun **tu**. Here is the first question.

Male:	**Est-ce que je porte un chandail?**	#
	Est-ce que tu portes un chandail?	#
Female:	**Est-ce que je téléphone?**	#
	Est-ce que tu téléphones?	#
Male:	**Est-ce que je lui donne un cadeau?**	#
	Est-ce que tu lui donnes un cadeau?	#
Female:	**Est-ce que je viens ce matin?**	#
	Est-ce que tu viens ce matin?	#

DRILL C

NARRATOR: Imitate the following questions carefully.

Male:	**Est-ce que tu portes un chapeau?**	#
	Est-ce qu'il porte un chapeau?	#
	Est-ce qu'elle porte un chapeau?	#
Female:	**Est-ce que tu lui donnes le livre?**	#
	Est-ce qu'il lui donne le livre?	#
	Est-ce qu'elle lui donne le livre?	#
Male:	**Est-ce que tu viens pour Noël?**	#
	Est-ce qu'il vient pour Noel?	#
	Est-ce qu'elle vient pour Noël?	#
Female:	**Est-ce que tu vas au pique-nique?**	#
	Est-ce qu'il va au pique-nique?	#
	Est-ce qu'elle va au pique-nique?	

= (pause)

TAPE 4, DRILL 19 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Answer the following questions beginning your answer with **non**.
Example:

Cue: **Est-ce que tu as un frère?**
Your response: **Non, je n'ai pas de frère.**

Here is the first question.

Male:	**Est-ce que tu as un chien?**	*(pause)*
	Non, je n'ai pas de chien.	*(pause)*
Female:	**Est-ce que tu as une sœur?**	*(pause)*
	Non, je n'ai pas de sœur.	*(pause)*
Male:	**Est-ce que tu as une banane?**	*(pause)*
	Non, je n'ai pas de banane.	*(pause)*
Female:	**Est-ce que tu as un chapeau?**	*(pause)*
	Non, je n'ai pas de chapeau.	*(pause)*
Male:	**Est-ce que tu as un stylo?**	*(pause)*
	Non, je n'ai pas de stylo.	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Le chapeau est beau.** Replace **le chapeau** by the following nouns. The model is **Le chapeau est beau.** Here is the first noun.

Male:	**L'arbre**	*(pause)*
	L'arbre est beau.	*(pause)*
Female:	**Le cadeau**	*(pause)*
	Le cadeau est beau.	*(pause)*
Male:	**Mon chandail**	*(pause)*
	Mon chandail est beau.	*(pause)*
Female:	**Mon père**	*(pause)*
	Mon père est beau.	*(pause)*
Male:	**Mon frère**	*(pause)*
	Mon frère est beau.	*(pause)*

DRILL C

NARRATOR: Answer the following questions using the colour given.
Example:

Cue: **De quelle couleur est ton cahier? – Noir**
Your response: **Il est noir.**

Here is the first question and cue.

Female:	**De quelle couleur est ton chandail? – Vert**	*(pause)*
	Il est vert.	*(pause)*
Male:	**De quelle couleur est ton chapeau? – Rouge**	*(pause)*
	Il est rouge.	*(pause)*
Female:	**De quelle couleur est ton chien? – Blanc**	*(pause)*
	Il est blanc.	*(pause)*
Male:	**De quelle couleur est ton livre? – Brun**	*(pause)*
	Il est brun.	*(pause)*
Female:	**De quelle couleur est ton crayon? – Bleu**	*(pause)*
	Il est bleu.	*(pause)*







TAPE 5, DRILL 1 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following words. Make a clear distinction between the sound (i) as in **dis** and the sound (yi) as in **huit**. Repeat.

Male:	lit	*(pause)*	lui	*(pause)*
Female:	lit	*(pause)*	lui	*(pause)*
Male:	si	*(pause)*	suis	*(pause)*
Female:	si	*(pause)*	suis	*(pause)*
Male:	ni	*(pause)*	nuit	*(pause)*
Female:	ni	*(pause)*	nuit	*(pause)*
Male:	oui	*(pause)*	huit	*(pause)*
Female:	oui	*(pause)*	huit	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Voilà mon lit**. Replace **mon lit** by the following nouns. The model is **Voilà mon lit**. Here is the first noun.

Male:	mon salon	*(pause)*
	Voilà mon salon.	*(pause)*
Female:	ton salon	*(pause)*
	Voilà ton salon	*(pause)*
Male:	son salon	*(pause)*
	Voilà son salon.	*(pause)*
Female:	mon père	*(pause)*
	Voilà mon père.	*(pause)*
Male:	ton père	*(pause)*
	Voilà ton père.	*(pause)*
Female:	son père	*(pause)*
	Voilà son père.	*(pause)*
Male:	mon pain	*(pause)*
	Voilà mon pain.	*(pause)*
Female:	ton pain	*(pause)*
	Voilà ton pain.	*(pause)*
Male:	son pain	*(pause)*
	Voilà son pain	*(pause)*

DRILL C

NARRATOR: The actors will now present the first dialogue, line by line. Repeat each line after them. (See Unit 5, Conversational Exchange I.)

TAPE 5, DRILL 2 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following words and expressions carefully. Concentrate on the (oe) sound as in **neuf**. Repeat.

Male:	couleur	#	couleur	#
Female:	docteur	#	docteur	#
Male:	sœur	#	sœur	#
Female:	ma sœur est docteur.	#		
	ma sœur est docteur.	#		

= *(pause)*

DRILL B

NARRATOR: Change the following statements into questions by using **Est-ce que**. Here is the first statement.

Female:	Tu vas téléphoner au docteur.	*(pause)*
	Est-ce que tu vas téléphoner au docteur?	*(pause)*
Male:	Tu vas téléphoner au garage.	*(pause)*
	Est-ce que tu vas téléphoner au garage?	*(pause)*
Female:	Tu vas téléphoner tout de suite.	*(pause)*
	Est-ce que tu vas téléphoner tout de suite?	*(pause)*
Male:	Tu vas téléphoner ce matin.	*(pause)*
	Est-ce que tu vas téléphoner ce matin?	*(pause)*
Female:	Tu vas téléphoner aujourd'hui.	*(pause)*
	Est-ce que tu vas téléphoner aujourd'hui?	*(pause)*

DRILL C

NARRATOR: The model for this exercise is **Je suis malade**. Replace **malade** by the following expressions. The model is **Je suis malade**. Here is the first expression.

Male:	beau	*(pause)*
	Je suis beau.	*(pause)*
Female:	gentille	*(pause)*
	Je suis gentille.	*(pause)*
Male:	avec Jacques	*(pause)*
	Je suis avec Jacques.	*(pause)*
Female:	avec tante Louise	*(pause)*
	Je suis avec tante Louise.	*(pause)*
Male:	dans l'auto	*(pause)*
	Je suis dans l'auto.	*(pause)*
Female:	dans ma chambre	*(pause)*
	Je suis dans ma chambre.	*(pause)*
Male:	sous l'arbre	*(pause)*
	Je suis sous l'arbre.	*(pause)*

DRILL D

NARRATOR: The actors will now present the second dialogue, line by line. Repeat each line after them. (See Unit 5, Conversational Exchange 2.)

TAPE 5, DRILL 3 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Contrast the (a) sound as in ma and the (ɔ) sound as in **Paul**. Imitate carefully. Repeat.

Female:	**salle**	*(pause)*	**sol**	*(pause)*
Male:	**salle**	*(pause)*	**sol**	*(pause)*
Female:	**balle**	*(pause)*	**bol**	*(pause)*
Male:	**balle**	*(pause)*	**bol**	*(pause)*
Female:	**malle**	*(pause)*	**mol**	*(pause)*
Male:	**malle**	*(pause)*	**mol**	*(pause)*

DRILL B

NARRATOR: Repeat the following statements. Concentrate on pronouncing a good **French (l)** sound. Repeat.

Male:	**Voilà la salle.**	*(pause)*
Female:	**Voilà la salle.**	*(pause)*
Male:	**Voilà la table.**	*(pause)*
Female:	**Voilà la table.**	*(pause)*
Male:	**Voilà la balle.**	*(pause)*
Female:	**Voilà la balle.**	*(pause)*

DRILL C

NARRATOR: The model for this exercise is **Viens à la table.** Replace **la table** by the following nouns. The model is **Viens à la table.** Here is the first noun.

Male:	**la chambre de Paul**	*(pause)*
	Viens à la chambre de Paul.	*(pause)*
Female:	**la cuisine**	*(pause)*
	Viens à la cuisine.	*(pause)*
Male:	**la porte**	*(pause)*
	Viens à la porte.	*(pause)*
Female:	**la salle à manger**	*(pause)*
	Viens à la salle à manger.	*(pause)*
Male:	**la chambre de Jacques**	*(pause)*
	Viens à la chambre de Jacques.	*(pause)*

DRILL D

NARRATOR: The actors will now present the third dialogue. Imitate each line after them. Compare carefully your pronunciation and intonation with the actors'. Repeat. (Unit 5, Conversational Exchange 3.)

TAPE 5, DRILL 4 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following words carefully. Contrast the (o) sound as in **photo** with the (ɔ̃) sound as in **bon**. Repeat.

Male:	**couteau**	*(pause)*	**crouton**	*(pause)*
Female:	**couteau**	*(pause)*	**crouton**	*(pause)*
Male:	**allo**	*(pause)*	**allons**	*(pause)*
Female:	**allo**	*(pause)*	**allons**	*(pause)*
Male:	**auto**	*(pause)*	**ôtons**	*(pause)*
Female:	**auto**	*(pause)*	**ôtons**	*(pause)*
Male:	**manteau**	*(pause)*	**menton**	*(pause)*
Female:	**manteau**	*(pause)*	**menton**	*(pause)*

DRILL B

NARRATOR: The model for this exercise is **Viens chez Paul avec moi.** Replace **Paul** by the following nouns. The model is **Viens chez Paul avec moi.** Here is the first name.

Male:	**Suzette**	*(pause)*
	Viens chez Suzette avec moi.	*(pause)*
Female:	**Jacques**	*(pause)*
	Viens chez Jacques avec moi.	*(pause)*
Male:	**Monsieur Leduc**	*(pause)*
	Viens chez monsieur Leduc avec moi.	*(pause)*
Female:	**ma sœur**	*(pause)*
	Viens chez ma sœur avec moi.	*(pause)*
Male:	**mon frère**	*(pause)*
	Viens chez mon frère avec moi.	*(pause)*

DRILL C

NARRATOR: The model for this exercise is **Qu'est-ce qu'il y a à chaque place?** Replace **à chaque place** by the following expressions. The model is **Qu'est-ce qu'il y a à chaque place?** Here is the first expression.

Male:	**sous l'arbre**	*(pause)*
	Qu'est-ce qu'il y a sous l'arbre?	*(pause)*
Female:	**dans la chambre de Jacques**	*(pause)*
	Qu'est-ce qu'il y a dans la chambre de Jacques?	*(pause)*
Male:	**pour moi**	*(pause)*
	Qu'est-ce qu'il y a pour moi?	*(pause)*
Female:	**pour toi**	*(pause)*
	Qu'est-ce qu'il y a pour toi?	*(pause)*
Male:	**dans ton cahier**	*(pause)*
	Qu'est-ce qu'il y a dans ton cahier?	*(pause)*

DRILL D

NARRATOR: The actors will now present the fourth dialogue. Repeat each line after them. (See Unit 5, Conversational Exchange 4.)

TAPE 5, DRILL 5 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following statements carefully. Contrast the (ə) sound as in **le** with the (e) sound as in **les**. Repeat.

Male:	**Il vient avec le frère de Paul.**	*(pause)*
	Il vient avec les frères de Paul.	*(pause)*
Female:	**Il vient avec la sœur de Paul.**	*(pause)*
	Il vient avec les sœurs de Paul.	*(pause)*

Male:	**J'ai le livre de Paul.**	*(pause)*
	J'ai les livres de Paul.	*(pause)*
Female:	**Tu as le crayon de Paul.**	*(pause)*
	Tu as les crayons de Paul.	*(pause)*
Male:	**Je suis avec la tante de Paul.**	*(pause)*
	Je suis avec les tantes de Paul.	*(pause)*

DRILL B

NARRATOR: Imitate carefully the following words: Contrast the sound (ø) as in **bleu** and the sound (o) as in **beau**. Repeat.

Female:	**veux**	*(pause)*	**vaux**	*(pause)*
	veux	*(pause)*	**vaux**	*(pause)*
Male:	**deux**	*(pause)*	**dos**	*(pause)*
	deux	*(pause)*	**dos**	*(pause)*
Female:	**peu**	*(pause)*	**peau**	*(pause)*
	peu	*(pause)*	**peau**	*(pause)*
Male:	**ceux**	(pause)	**seau**	*(pause)*
	ceux	(pause)	**seau**	(pause)

DRILL C

NARRATOR: Change the following statements to questions by using **Est-ce que**.

Male:	**Tu es malade.**	*(pause)*
	Est-ce que tu es malade?	*(pause)*
Female:	**Ça va mieux.**	*(pause)*
	Est-ce que ça va mieux?	*(pause)*
Male:	**Tu as un frère.**	*(pause)*
	Est-ce que tu as un frère?	*(pause)*
Female:	**Il y a une fourchette à ma place.**	*(pause)*
	Est-ce qu'il y a une fourchette à ma place?	*(pause)*
Male:	**Il y a un chien sous l'arbre.**	*(pause)*
	Est-ce qu'il y a un chien sous l'arbre?	*(pause)*

DRILL D

NARRATOR: Repeat each line of the following dialogue after the actor.
(See Unit 5, Conversational Exchange 5.)

TAPE 5, DRILL 6 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following statements carefully.

Male:	**Il a un chien.**	*(pause)*
	Il y a un chien sous l'arbre.	*(pause)*
Female:	**Il a un cadeau.**	*(pause)*
	Il y a un cadeau sous l'arbre.	*(pause)*
Male:	**Il a un couteau.**	*(pause)*
	Il y a un couteau à sa place.	*(pause)*
Female:	**Il a une assiette.**	*(pause)*
	Il y a une assiette à sa place.	*(pause)*
Male:	**Il a une fourchette.**	*(pause)*
	Il y a une fourchette à sa place.	*(pause)*

DRILL B

NARRATOR: Answer the following questions with **Le voilà**, **La voilà** or **Les voilà**, whichever is correct. Here is the first question.

Male:	**Où est la table?**	*(pause)*
	La voilà.	*(pause)*
Female:	**Où est son lit?**	*(pause)*
	Le voilà.	*(pause)*
Male:	**Où sont les cuillers?**	*(pause)*
	Les voilà.	*(pause)*
Female:	**Où est ma chaise?**	*(pause)*
	La voilà.	*(pause)*
Male:	**Où sont les bananes?**	*(pause)*
	Les voilà.	*(pause)*

DRILL C

NARRATOR: The model for this drill is **Regarde la salade.** Replace **la salade** by the following nouns. The model is **Regarde la salade.** Here is the first noun.

Male:	**mon chien**	*(pause)*
	Regarde mon chien.	*(pause)*
Female:	**ton frère**	*(pause)*
	Regarde ton frère.	*(pause)*
Male:	**son livre**	*(pause)*
	Regarde son livre.	*(pause)*
Female:	**ma sœur**	*(pause)*
	Regarde ma sœur.	*(pause)*
Male:	**ta mère**	*(pause)*
	Regarde ta mère.	*(pause)*
Female:	**sa photo**	*(pause)*
	Regarde sa photo.	*(pause)*
Male:	**la famille Leduc**	*(pause)*
	Regarde la famille Leduc.	*(pause)*
Female:	**Jacques**	*(pause)*
	Regarde Jacques.	*(pause)*

DRILL D

NARRATOR: Change the following expressions to questions by introducing them with **Qu'est-ce que**.

Male:	**tu as**	*(pause)*
	Qu'est-ce que tu as?	*(pause)*
Female:	**tu manges**	*(pause)*
	Qu'est-ce que tu manges?	*(pause)*
Male:	**tu mets à chaque place.**	*(pause)*
	Qu'est-ce que tu mets à chaque place?	*(pause)*
Female:	**tu portes**	*(pause)*
	Qu'est-ce que tu portes?	(pause)
Male:	**tu regardes**	*(pause)*
	Qu'est-ce que tu regardes?	*(pause)*

TAPE 5, DRILL 7 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following statements carefully. Contrast the (i) sound as in **il** with the (ɛ) sound as in **elle**. Repeat.

Male:	**Il est dans le salon.**	*(pause)*
	Elle est dans le salon.	*(pause)*
Female:	**Il a un chien.**	*(pause)*
	Elle a un chien.	*(pause)*

Male:	Il fait son lit.	*(pause)*
	Elle fait son lit.	*(pause)*
Female:	Il porte un chapeau.	*(pause)*
	Elle porte un chapeau.	*(pause)*
Male:	Il mange une banane.	*(pause)*
	Elle mange une banane.	*(pause)*

DRILL B

NARRATOR: Begin the following sentences with the pronoun **tu**.
Example:

Cue: **Je suis dans mon lit.**
Your response: **Tu es dans ton lit.**

Here is the first sentence.

Male:	**Je suis dans mon garage.**	*(pause)*
	Tu es dans ton garage.	*(pause)*
Female:	**Je suis dans mon salon.**	*(pause)*
	Tu es dans ton salon.	*(pause)*
Male:	**Je suis dans mon sous-sol.**	*(pause)*
	Tu es dans ton sous-sol.	*(pause)*
Female:	**Je suis dans mon lit.**	*(pause)*
	Tu es dans ton lit.	*(pause)*

DRILL C

Replace **la salade** by the following nouns. The model is **C'est une belle salade.** Here is the first noun.

Female:	**chambre**	*(pause)*
	C'est une belle chambre.	*(pause)*
Male:	**photo**	*(pause)*
	C'est une belle photo.	*(pause)*
Female:	**auto**	*(pause)*
	C'est une belle auto.	*(pause)*
Male:	**carte**	*(pause)*
	C'est une belle carte.	*(pause)*
Female:	**famille**	*(pause)*
	C'est une belle famille.	*(pause)*

DRILL D

NARRATOR: The model for this drill is **Non, ça ne va pas Jacques.** Replace **Jacques** by the following names. The model is **Non, ça ne va pas Jacques.** Here is the first name.

Male:	**Suzette**	*(pause)*
	Non, ça ne va pas Suzette.	*(pause)*
Female:	**Henri**	*(pause)*
	Non, ça ne va pas Henri.	*(pause)*
Male:	**M. Leduc**	*(pause)*
	Non, ça ne va pas M. Leduc.	*(pause)*
Female:	**tante Marie**	*(pause)*
	Non, ça ne va pas tante Marie.	*(pause)*
Male:	**Madame Leduc**	*(pause)*
	Non, ça ne va pas Madame Leduc.	*(pause)*

TAPE 5, DRILL 8 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following words carefully. Contrast the (y) sound in **sur** with the (u) sound in **nous**. Repeat.

Male:	tu	*(pause)*	**tout**	*(pause)*
Female:	su	*(pause)*	**sous**	*(pause)*
Male:	vu	*(pause)*	**vous**	*(pause)*
Female:	rue	*(pause)*	**roue**	*(pause)*
Male:	bu	*(pause)*	**boue**	*(pause)*

DRILL B

NARRATOR: Repeat the following statements carefully. Contrast the (e) sound as in **des** with the (ø) sound as in **deux**. Repeat.

Male:	**J'ai des bananes.**	*(pause)*
	J'ai deux bananes.	*(pause)*
Female:	**J'ai des frères.**	*(pause)*
	J'ai deux frères.	*(pause)*
Male:	**J'ai des livres.**	*(pause)*
	J'ai deux livres.	*(pause)*
Female:	**J'ai des sœurs.**	*(pause)*
	J'ai deux sœurs.	*(pause)*
Male:	**J'ai des cuillers.**	*(pause)*
	J'ai deux cuillers.	*(pause)*

DRILL C

NARRATOR: The model for this drill is **Je vais téléphoner au docteur.** Replace **docteur** by the following expressions. The model is **Je vais téléphoner au docteur.** Here is the first expression.

Male:	**au garage de Paul**	*(pause)*
	Je vais téléphoner au garage de Paul.	*(pause)*
Female:	**au frère de Jacques**	*(pause)*
	Je vais téléphoner au frère de Jacques.	*(pause)*
Male:	**au père de Suzette**	*(pause)*
	Je vais téléphoner au père de Suzettte.	*(pause)*
Female:	**au frère de Marie-Claire**	*(pause)*
	Je vais téléphoner au frère de Marie-Claire.	*(pause)*
Male:	**au père de Paul**	*(pause)*
	Je vais téléphoner au père de Paul.	*(pause)*

DRILL D

NARRATOR: The model for this drill is **Je veux de la salade.** Replace **de la salade** by the following expressions. The model is **Je veux de la salade.** Here is the first expression.

Male:	**une banane, s'il te plaît**	*(pause)*
	Je veux une banane, s'il te plaît.	*(pause)*
Female:	**cinq livres, s'il te plaît**	*(pause)*
	Je veux cinq livres, s'il te plaît.	*(pause)*
Male:	**six crayons, s'il te plaît**	*(pause)*
	je veux six crayons, s'il te plaît.	*(pause)*
Female:	**sept cahiers, s'il te plaît**	*(pause)*
	Je veux sept cahiers, s'il te plaît.	*(pause)*
Male:	**huit cartes, s'il te plaît**	*(pause)*
	Je veux huit cartes, s'il te plaît.	*(pause)*

Female:	neuf règles, s'il te plaît	*(pause)*
	Je veux neuf règles, s'il te plaît.	*(pause)*
Male:	dix stylos, s'il te plaît	*(pause)*
	Je veux dix stylos, s'il te plaît.	*(pause)*

TAPE 5, DRILL 9 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: In the following statements, replace the names by the pronoun **elle**.
Example:

Cue: **Suzette est dans la cuisine.**
Your response: **Elle est dans la cuisine.**

Here is the first statement.

Female:	Madame Leduc est dans la cuisine.	*(pause)*
	Elle est dans la cuisine.	*(pause)*
Male:	Marie-Claire est dans la cuisine.	*(pause)*
	Elle est dans la cuisine.	*(pause)*
Female:	Tante Louise est dans la cuisine.	*(pause)*
	Elle est dans la cuisine.	*(pause)*
Male:	Mademoiselle Leduc est dans la cuisine.	*(pause)*
	Elle est dans la cuisine.	*(pause)*

DRILL B

NARRATOR: In the following statements, replace the name by the pronoun **il**. Here is the first statement.

Male:	Jacques est dans le salon.	*(pause)*
	Il est dans le salon.	*(pause)*
Female:	Henri est dans le salon.	*(pause)*
	Il est dans le salon.	*(pause)*
Male:	Paul est dans le salon.	*(pause)*
	Il est dans le salon.	*(pause)*
Female:	Monsieur Leduc est dans le salon.	*(pause)*
	Il est dans le salon.	*(pause)*

DRILL C

NARRATOR: In the following statements replace, the names by **il** or **elle** whichever is correct.

Male:	Marie-Claire met la table.	*(pause)*
	Elle met la table.	*(pause)*
Female:	Suzette met la table.	*(pause)*
	Elle met la table.	*(pause)*
Male:	Paul met la table.	*(pause)*
	Il met la table.	*(pause)*
Female:	Jacques met la table.	*(pause)*
	Il met la table.	*(pause)*
Male:	Madame Leduc met la table.	*(pause)*
	Elle met la table.	*(pause)*
Female:	Henri met la table.	*(pause)*
	Il met la table.	*(pause)*

DRILL D

NARRATOR: Listen carefully to the following statements that describe the picture **Madame Leduc est Malade.** Imitate the pronunciation, intonation, stress and expression of the actors. Listen to yourself carefully and see if your **French** sounds like the French of the actors. (See Unit 5, Picture Study I, Chart 5, Side A.)

TAPE 5, DRILL 10 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model for this drill is **Elle met la table**. Replace the pronoun **elle** by the following pronouns. The model is **Elle met la table.** Here is the first pronoun.

Male:	je	*(pause)*
	Je mets la table.	*(pause)*
Female:	tu	*(pause)*
	Tu mets la table.	*(pause)*
Male:	il	*(pause)*
	Il met la table.	*(pause)*
Female:	elle	*(pause)*
	Elle met la table.	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Je mange de la salade.** Replace the pronoun **Je** by the following words. The model is **Je mange de la salade.** Here is the first word.

Female	tu	*(pause)*
	Tu manges de la salade.	*(pause)*
Male:	il	*(pause)*
	Il mange de la salade.	*(pause)*
Female:	elle	*(pause)*
	Elle mange de la salade.	*(pause)*
Male:	Paul	*(pause)*
	Paul mange de la salade.	*(pause)*

DRILL C

NARRATOR: Change the following statements to the negative.
Example:

Cue: **Suzette chante.**
Your response: **Suzette ne chante pas.**

Here is the first statement.

Male:	Suzette met la table.	*(pause)*
	Suzette ne met pas la table.	*(pause)*
Female:	Elle fait le dîner.	*(pause)*
	Elle ne fait pas le dîner.	*(pause)*
Male:	Tu manges les bananes de Paul.	*(pause)*
	Tu ne manges pas les bananes de Paul.	*(pause)*
Female:	La télé marche bien.	*(pause)*
	La télé ne marche pas bien.	*(pause)*
Male:	Il regarde le match de hockey.	*(pause)*
	Il ne regarde pas le match de hockey.	*(pause)*

DRILL D

NARRATOR: Repeat the following statements that describe the wall chart. (See Unit 5, Picture Study 2, Chart 5, Side B.)

TAPE 5, DRILL 11 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following statements carefully.

Male:	**Paul mange le bœuf de Suzette.**	*(pause)*
	Paul mange du bœuf.	*(pause)*
Female:	**Mets le beurre sur la table.**	*(pause)*
	Mets du beurre sur les pommes de terre.	*(pause)*
Male:	**Le thé est sur la table.**	*(pause)*
	Est-ce qu'il y a du thé?	*(pause)*
Female:	**Le poulet est bon.**	*(pause)*
	Donne-moi du poulet, s'il te plaît.	*(pause)*
Male:	**Où est le pain?**	*(pause)*
	Je mange du pain avec mon dîner.	*(pause)*

DRILL B

NARRATOR: The model sentence is **Je fais le dîner**. Replace **Je** by the following words. The model is **Je fais le dîner**. Here is the first word.

Female:	**tu**	*(pause)*
	Tu fais le dîner.	*(pause)*
Male:	**il**	*(pause)*
	Il fait le dîner.	*(pause)*
Female:	**elle**	*(pause)*
	Elle fait le dîner.	*(pause)*
Male:	**Marie**	*(pause)*
	Marie fait le dîner.	*(pause)*

DRILL C

NARRATOR: The model for this exercise is **Voilà le crayon sur la table.** Replace **le crayon** by the following nouns. The model is **Voilà le crayon sur la table.** Here is the first noun.

Male:	**le livre**	*(pause)*
	Voilà le livre sur la table.	*(pause)*
Female:	**les photos**	*(pause)*
	Voilà les photos sur la table.	*(pause)*
Male:	**un cadeau**	*(pause)*
	Voilà un cadeau sur la table.	*(pause)*
Female:	**le téléphone**	*(pause)*
	Voilà le téléphone sur la table.	*(pause)*
Male:	**mon déjeuner**	*(pause)*
	Voilà mon déjeuner sur la table.	*(pause)*

DRILL D

NARRATOR: Repeat the following statements that describe the wall chart. (See Unit 5, Picture Study 2, Chart 5, Side B.)

TAPE 5, DRILL 12 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: Our actors will now present a little play for you. Listen carefully. Watch the illustrations on the wall chart as the teacher points them out to you. They will help you understand completely what is happening in the play. The title of our play is **Madame Leduc est Malade.** (See Unit 5, Situation Dialogue.)

DRILL B

NARRATOR: The actors will now present Scene 1. Listen carefully.

DRILL C

NARRATOR: Now the actors will repeat each line of the dialogue, leaving a pause so that you may repeat the line. Listen carefully and repeat accurately.

TAPE 5, DRILL 13 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: The actors will now review Scene 1 for you. Repeat it silently to yourself as the actors present it. See how much of it you can remember and compare your pronunciation and intonation with the actors'. (See Unit 5, Situation Dialogue.)

DRILL B

NARRATOR: The actors will now review Scene 2 for you. Listen carefully.

DRILL C

NARRATOR: Now you will learn the lines by repeating them after the French actor. Each line will be repeated twice.

DRILL D

NARRATOR: The actor will now give you the name of the speaker and you will provide the line of dialogue aloud. After you have given the answer, the actor will give the correct line twice, leaving a pause for your repetition.

TAPE 5, DRILL 14 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: Here is Scene 3 of our play. The actors will read it through. Listen. (See Unit 5, Situation Dialogue.)

DRILL B

NARRATOR: Each line of the scene will now be presented twice, with pauses so that you can repeat and learn it.

DRILL C

NARRATOR: The actor will now give the name of the speaker and the class will give the appropriate line aloud. After you have said the line aloud, the actor will present the line and you will repeat it. Here is the name of the first speaker.

TAPE 5, DRILL 15 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: Here is Scene 4 of our play. (See Unit 5, Situation Dialogue.)

DRILL B

NARRATOR: Repeat each line of this dialogue after the actors.

DRILL C

NARRATOR: The actor will now give the name of the speaker and the class will give the appropriate line aloud. After you have said the line aloud, the actor will present the line and you will repeat it. Here is the name of the first speaker.

TAPE 5, DRILL 16 *(Timing: as much time as is needed.)*

NARRATOR: The **narrateur** will introduce Scene 1 of the play. He will then give the name of the actor and the class will deliver aloud the line of the actor named. After the class has given the line, the actor will present it. There will be a pause after the actor's line so that the class can imitate his expression, pronunciation and intonation. The **narrateur** will then introduce Scene 2 and the class will follow the same procedure. (See Unit 5, Situation Dialogue.)

TAPE 5, DRILL 17 *(Timing: as much time as is needed.)*

NARRATOR: The **narrateur** will introduce Scene 3 of the play. He will then give the name of the actor and the class will deliver aloud the line of the actor named. After the class has given the line, the actor will present it. There will be a pause after the actor's line so that the class can imitate his expression, pronunciation and intonation. The **narrateur** will then introduce Scene 4 and the class will follow the same procedure. (See Unit 5, Situation Dialogue.)

TAPE 5, DRILL 18 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: You will hear two statements. Hold up one finger if the first statement contains the word **les**; hold up two fingers if the second statement contains the word **les**. After you have held up your fingers, the teacher will write the number of the correct answer on the board. Listen carefully.

Male: **J'ai le crayon de Paul.**
Female: **J'ai les crayons de Paul.** *(pause: slow count of 5)*
Male: **Tu es avec la sœur de Jacques.**
Female: **Tu es avec les sœurs de Jacques.** *(pause: slow count of 5)*
Male: **Il vient avec les frères de Henri.**
Female: **Il vient avec le frère de Henri.** *(pause: slow count of 5)*
Male: **Elle mange la banane de Paul.**
Female: **Elle mange les bananes de Paul.** *(pause: slow count of 5)*

DRILL B

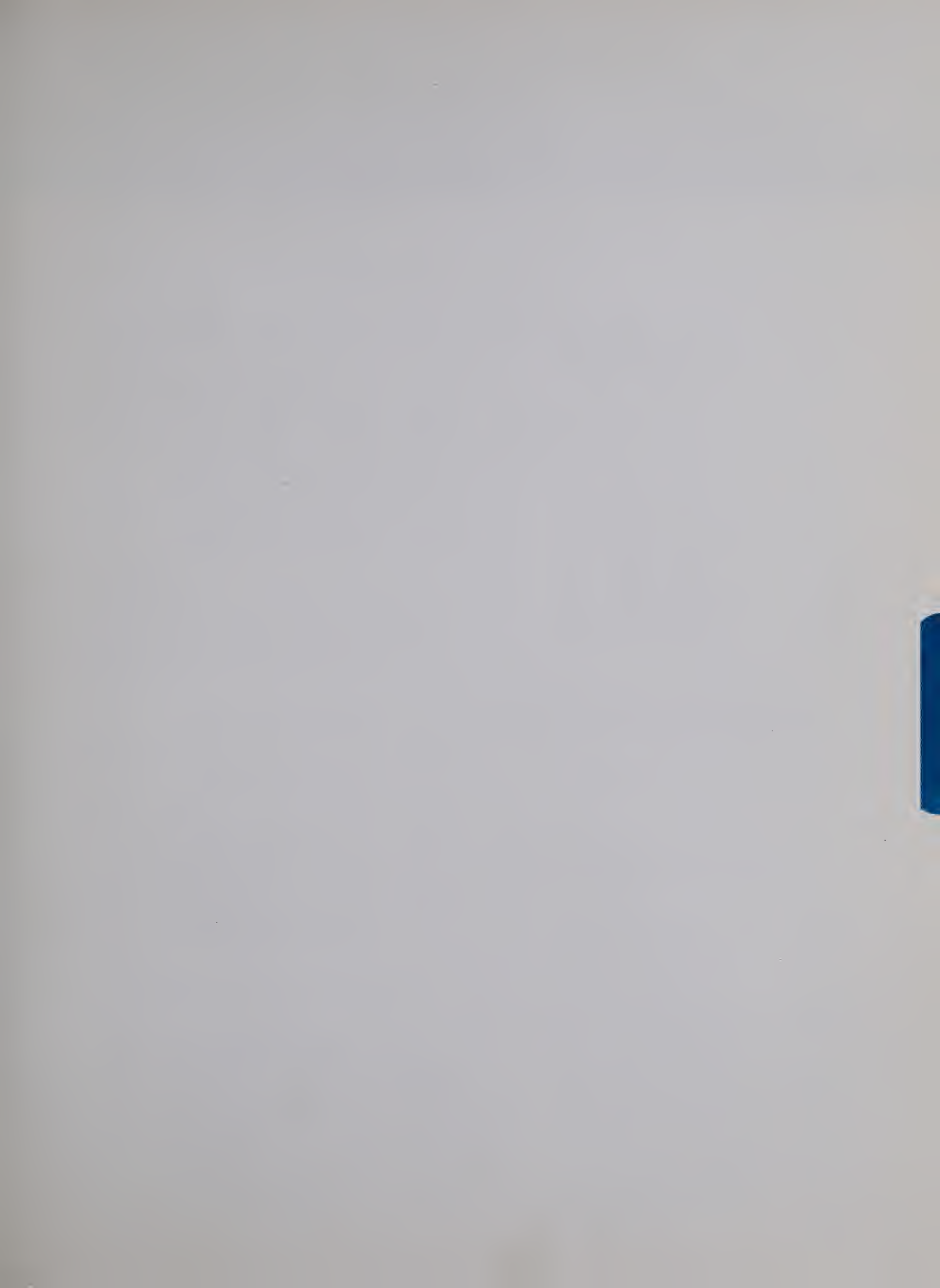
NARRATOR: Hold up one finger if the first statement contains the word **il**; hold up two fingers if the second statement contains the word **il**. Listen.

Male: **Elle fait le dîner.**
Il fait le dîner. *(pause: slow count of 5)*
Female: **Elle mange du pain.**
Il mange du pain *(pause: slow count of 5)*
Male: **Il a trois frères.**
Elle a trois frères. *(pause: slow count of 5)*
Female: **Il est gentil.**
Elle est gentille *(pause: slow count of 5)*

DRILL C

NARRATOR: Hold up one finger if the first statement contains the number **deux**. Hold up two fingers if the second statement contains the number **deux**. Listen.

Female: **Voilà des chiens.**
Voilà deux chiens. *(pause: slow count of 5)*
Male: **Donne-moi des bananes.**
Donne-moi deux bananes. *(pause: slow count of 5)*
Female: **Il a deux sœurs**
Il a des sœurs. *(pause: slow count of 5)*
Male: **Je mange des carottes.**
Je mange deux carottes. *(pause: slow count of 5)*





TAPE 6, DRILL 1 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat carefully.

Male:	mon livre *(pause)*		mon auto	*(pause)*
	ton livre *(pause)*		ton auto	*(pause)*
	son livre *(pause)*		son auto	*(pause)*
Female:	mon livre *(pause)*		mon enfant	*(pause)*
	ton livre *(pause)*		ton enfant	*(pause)*
	son livre *(pause)*		son enfant	*(pause)*
Male:	mon livre *(pause)*		mon arbre	*(pause)*
	ton livre *(pause)*		ton arbre	*(pause)*
	son livre *(pause)*		son arbre	*(pause)*

DRILL B

NARRATOR: In this drill, the model is **Jacques et Henri, est-ce que vous venez avec moi?** Replace **moi** by the following expressions. The model is **Jacques et Henri, est-ce que vous venez avec moi?** Here is the first expression.

Male: **nous** *(pause)*
Jacques et Henri, est-ce que vous venez avec nous? *(pause)*
Female: **lui** (pause)
Jacques et Henri, est-ce que vous venez avec lui? *(pause)*
Male: **elle** *(pause)*
Jacques et Henri, est-ce que vous venez avec elle? *(pause)*
Female: **M. Leduc** *(pause)*
Jacques et Henri, est-ce que vous venez avec M. Leduc? *(pause)*
Male: **tante Louise** *(pause)*
Jacques et Henri, est-ce que vous venez avec tante Louise? *(pause)*

DRILL C

NARRATOR: Repeat the following commands carefully.

Male: **Henri, regarde le chien.** *(pause)*
Paul et Suzette, regardez le chien. *(pause)*
Female: **Henri, porte un chandail.** *(pause)*
Paul et Suzette, portez un chandail. *(pause)*
Male: **Henri, téléphone au garage de Jacques.** *(pause)*
Paul et Suzette, téléphonez au garage de Jacques. *(pause)*
Female: **Henri, donne un cadeau à tante Louise.** *(pause)*
Paul et Suzette, donnez un cadeau à tante Louise. *(pause)*

DRILL D

NARRATOR: Repeat the following statements carefully.

Female: **C'est un beau livre.** *(pause)*
C'est une belle ville. *(pause)*
Male: **C'est un beau cadeau.** *(pause)*
C'est une belle chambre. *(pause)*
Female: **C'est un beau jour.** *(pause)*
C'est une belle carte. *(pause)*
Male: **C'est un beau chandail.** *(pause)*
C'est une belle famille. *(pause)*
Female: **C'est un beau chapeau.** *(pause)*
C'est une belle photo. *(pause)*

DRILL E

NARRATOR: The actors will now present the first dialogue, line by line. Repeat each line after them. (See Unit 6, Conversational Exchange 1.)

TAPE 6, DRILL 2 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Listen carefully to the stress and intonation of each of the following expressions. Imitate them accurately.

Male: **C'est une ville.** *(pause)*
C'est une belle ville. *(pause)*
C'est une très belle ville. *(pause)*
C'est une très belle ville, n'est-ce pas? *(pause)*
C'est une très belle ville, n'est-ce pas Paul? *(pause)*
Female: **Henri, donne-moi le pain!** *(pause)*
Henri, donne-moi le pain tout de suite! *(pause)*
Henri, donne-moi le pain tout de suite, s'il te plaît! *(pause)*
Male: **Henri et Jacques, donnez-moi les cahiers.** *(pause)*
Henri et Jacques, donnez-moi les cahiers tout de suite. *(pause)*
Henri et Jacques, donnez-moi les cahiers tout de suite, s'il vous plaît. *(pause)*

DRILL B

NARRATOR: Repeat the following statements. Make a clear distinction between the singular and plural. Listen carefully.

Male:	J'ai le crayon de Paul.	*(pause)*
	J'ai les crayons de Paul.	*(pause)*
	J'ai des crayons.	*(pause)*
	Je n'ai pas de crayon.	*(pause)*
Female:	J'ai le cahier de Jacques.	*(pause)*
	J'ai les cahiers de Jacques.	*(pause)*
	J'ai des cahiers.	*(pause)*
	Je n'ai pas de cahier.	*(pause)*
Male:	J'ai le livre de Marie.	*(pause)*
	J'ai les livres de Marie.	*(pause)*
	J'ai des livres.	*(pause)*
	Je n'ai pas de livre.	*(pause)*

DRILL C

NARRATOR: The model for this drill is **Nous voilà aux magasins**. Replace **magasins** by the following nouns. The model is **Nous voilà aux magasins.** Here is the first noun.

Female:	garage	*(pause)*
	Nous voilà au garage.	*(pause)*
Male:	salon	*(pause)*
	Nous voilà au salon.	*(pause)*
Female:	match de hockey	*(pause)*
	Nous voilà au match de hockey.	*(pause)*
Male:	rayon des bonbons	*(pause)*
	Nous voilà au rayon des bonbons.	*(pause)*
Female:	sous-sol	*(pause)*
	Nous voilà au sous-sol.	*(pause)*

DRILL D

NARRATOR: The actors will now present the second dialogue, line by line. Repeat each line after them. (See Unit 6, Conversational Exchange 2.)

TAPE 6, DRILL 3 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following words carefully. Make a clear distinction between the (ʒ) sound as in **je** and the (ʃ) sound as in **chez**. Repeat

Male:	j'ai	*(pause)*	chez	*(pause)*
	j'ai	*(pause)*	chez	*(pause)*
Female:	Jacques	*(pause)*	chaque	*(pause)*
	Jacques	*(pause)*	chaque	*(pause)*

Male:	Je vais chez Jacques.	*(pause)*
	Je vais chez Jacques.	*(pause)*
Female:	Jacques regarde chaque chapeau.	*(pause)*
	Jacques regarde chaque chapeau.	*(pause)*
Male:	Mets ton chapeau, Jacques.	*(pause)*
	Mets ton chapeau, Jacques.	*(pause)*
Female:	J'ai un chapeau.	*(pause)*
	J'ai un chapeau.	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Voilà ma chambre**. Replace **ma chambre** by the following expressions.

Male:	ta chambre	*(pause)*
	Voilà ta chambre.	*(pause)*
Female:	sa chambre	*(pause)*
	Voilà sa chambre.	*(pause)*
Male:	ma mère	*(pause)*
	Voilà ma mère.	*(pause)*
Female:	ta mère	*(pause)*
	Voilà ta mère.	*(pause)*
Male:	sa mère	*(pause)*
	Voilà sa mère.	*(pause)*
Female:	ma chaise	*(pause)*
	Voilà ma chaise.	*(pause)*
Male:	ta chaise	*(pause)*
	Voilà ta chaise.	*(pause)*
Female:	sa chaise	*(pause)*
	Voilà sa chaise.	*(pause)*

DRILL C

NARRATOR: The model for this drill is **Il n'y a pas de beurre sur la table.** Replace the noun **beurre** by the following nouns. The model is **Il n'y a pas de beurre sur la table.** Here is the first noun.

Male:	carottes	*(pause)*
	Il n'y a pas de carottes sur la table.	*(pause)*
Female:	pommes de terre	*(pause)*
	Il n'y a pas de pommes de terre sur la table.	*(pause)*
Male:	bœuf	*(pause)*
	Il n'y a pas de bœuf sur la table.	*(pause)*
Female:	salade	*(pause)*
	Il n'y a pas de salade sur la table.	*(pause)*
Male:	fourchettes	*(pause)*
	Il n'y a pas de fourchettes sur la table.	*(pause)*

DRILL D

NARRATOR: The actors will now present the third dialogue. Imitate each line after them. Compare carefully your pronunciation and intonation with the actors'. Repeat. (See Unit 6, Conversational Exchange 3.)

TAPE 6, DRILL 4 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following words. Make a clear distinction between the (t) as in **toi** and (d) as in **deux**. Repeat.

Male:	des	*(pause)*	thé	*(pause)*
	des	*(pause)*	thé	*(pause)*
Female:	de	*(pause)*	te	*(pause)*
	de	*(pause)*	te	*(pause)*
Male:	dans	*(pause)*	tend	*(pause)*
	dans	*(pause)*	tend	*(pause)*

Female:	droit	*(pause)*	trois	*(pause)*
	droit	*(pause)*	trois	*(pause)*
Male:	dette	*(pause)*	tête	*(pause)*
	dette	*(pause)*	tête	*(pause)*

DRILL B

NARRATOR: The cues for this drill all begin with the pronoun **moi**. In your response begin with the pronoun **toi**.

Example:

Cue: **Moi, je mange une banane.**
Your response: **Toi, tu manges une banane.**

Here is the first cue.

Female:	**Moi, je porte un chapeau.**	*(pause)*
	Toi, tu portes un chapeau.	*(pause)*
Male:	**Moi, je regarde la télé.**	*(pause)*
	Toi, tu regardes la télé.	*(pause)*
Female:	**Moi, je téléphone à Monsieur Leduc.**	*(pause)*
	Toi, tu téléphones à Monsieur Leduc.	*(pause)*
Male:	**Moi, je fais le dîner.**	*(pause)*
	Toi, tu fais le dîner.	*(pause)*
Female:	**Moi, je veux de la salade de fruits.**	*(pause)*
	Toi, tu veux de la salade de fruits.	*(pause)*

DRILL C

NARRATOR: Repeat the following questions carefully.

Male:	**Pardon, monsieur. Vous êtes Monsieur Leduc?**	*(pause)*
	Pardon, monsieur. Vous êtes Monsieur Leduc?	*(pause)*
Female:	**Pardon madame. Vous êtes Madame Leduc?**	*(pause)*
	Pardon, madame. Vous êtes Madame Leduc?	*(pause)*
Male:	**Pardon, mademoiselle. Vous êtes Mademoiselle Leduc?**	*(pause)*
	Pardon, mademoiselle. Vous êtes Mademoiselle Leduc?	*(pause)*
Female:	**Pardon, madame. Vous êtes la tante de Suzette?**	*(pause)*
	Pardon, madame. Vous êtes la tante de Suzette?	*(pause)*
Male:	**Vous êtes les enfants Leduc?**	*(pause)*
	Vous êtes les enfants Leduc?	*(pause)*

DRILL D

NARRATOR: The actors will now present the fourth dialogue. Repeat each line after them. (See Unit 6, Conversational Exchange 4.)

TAPE 6, DRILL 5 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following words. Make a clear distinction between the (p) as in **père** and the sound (b) as in **bien**. Repeat.

Male:	**pont**	*(pause)*	**bon**	*(pause)*
	pont	*(pause)*	**bon**	*(pause)*
Female:	**pelle**	*(pause)*	**belle**	*(pause)*
	pelle	*(pause)*	**belle**	*(pause)*
Male:	**peau**	*(pause)*	**beau**	*(pause)*
	peau	*(pause)*	**beau**	*(pause)*
Female:	**peur**	*(pause)*	**beurre**	*(pause)*
	peur	*(pause)*	**beurre**	*(pause)*
Male:	**pain**	*(pause)*	**bain**	*(pause)*
	pain	*(pause)*	**bain**	*(pause)*

DRILL B

NARRATOR: Repeat carefully the following statements.

Male:	**Je vais dans le garage de Paul.**	*(pause)*
	Je vais au garage de Paul.	*(pause)*
Female:	**Je vais dans le magasin de M. Leduc.**	*(pause)*
	Je vais au magasin de M. Leduc.	*(pause)*
Male:	**Je vais dans le salon.**	*(pause)*
	Je vais au salon.	*(pause)*
Female:	**Je vais dans le sous-sol.**	*(pause)*
	Je vais au sous-sol.	*(pause)*

DRILL C

NARRATOR: Using **Est-ce que**, change the following statements to questions.

Female:	**Vous regardez la télé.**	*(pause)*
	Est-ce que vous regardez la télé?	*(pause)*
Male:	**Vous donnez un cadeau à Paul.**	*(pause)*
	Est-ce que vous donnez un cadeau à Paul?	*(pause)*
Female:	**Vous mangez des carottes.**	*(pause)*
	Est-ce que vous mangez des carottes?	*(pause)*
Male:	**Vous allez au magasin.**	*(pause)*
	Est-ce que vous allez au magasin?	*(pause)*
Female:	**Vous avez des bonbons.**	*(pause)*
	Est-ce que vous avez des bonbons?	*(pause)*

DRILL D

NARRATOR: Change the following statements to the negative.

Example:

Cue: **J'ai des bonbons noirs.**
Your response: **Je n'ai pas de bonbons noirs.**

Here is the first statement.

Male:	**J'ai des sœurs.**	*(pause)*
	Je n'ai pas de sœurs.	*(pause)*
Female:	**Il mange des bananes.**	*(pause)*
	Il ne mange pas de bananes.	*(pause)*
Male:	**Il met des cuillers sur la table.**	*(pause)*
	Il ne met pas de cuillers sur la table.	*(pause)*
Female:	**Je fais des bonbons.**	*(pause)*
	Je ne fais pas de bonbons.	*(pause)*

Male: Il y a des couteaux sur la table. *(pause)*
Il n'y a pas de couteaux sur la table. *(pause)*

DRILL E

NARRATOR: The model for this drill is **Ma mère est dans le salon.** Replace **mère** by the following nouns. Use the word **mon** or **ma**, whichever is correct, with each noun.

Example:

Cue: **père**
Your response: **Mon père est dans le salon.**

Here is the first noun.

Male: sœur *(pause)*
Ma sœur est dans le salon. *(pause)*
Female: frère *(pause)*
Mon frère est dans le salon. *(pause)*
Male: livre *(pause)*
Mon livre est dans le salon. *(pause)*
Female: tante *(pause)*
Ma tante est dans le salon. *(pause)*
Male: photo *(pause)*
Ma photo est dans le salon. *(pause)*

TAPE 6, DRILL 6 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model for this drill is **Je vais téléphoner à Paul.** Replace **téléphoner à Paul** by the following expressions. The model is **Je vais téléphoner à Paul.**
Here is the first expression.

Male: Regarder la télé. *(pause)*
Je vais regarder la télé. *(pause)*
Female: Regarder le match de hockey. *(pause)*
Je vais regarder le match de hockey. *(pause)*
Male: Téléphoner à ma mère. *(pause)*
Je vais téléphoner à ma mère. *(pause)*
Female: Montrer le cadeau à mon frère. *(pause)*
Je vais montrer le cadeau à mon frère. *(pause)*
Male: Montrer mon chapeau à papa. *(pause)*
Je vais montrer mon chapeau à papa. *(pause)*

DRILL B

NARRATOR: Using **Est-ce que**, change the following statements to questions.

Male: Il y a des bonbons dans la salle à manger. *(pause)*
Est-ce qu'il y a des bonbons dans la salle à manger? *(pause)*
Female: Il y a un pique-nique aujourd'hui. *(pause)*
Est-ce qu'il y a un pique-nique aujourd'hui? *(pause)*
Male: Il y a du pain dans la cuisine. *(pause)*
Est-ce qu'il y a du pain dans la cuisine? *(pause)*
Female: Il y a un match de hockey ce soir. *(pause)*
Est-ce qu'il y a un match de hockey ce soir? *(pause)*
Male: Il y a une chaise dans sa chambre. *(pause)*
Est-ce qu'il y a une chaise dans sa chambre? *(pause)*

DRILL C

NARRATOR: The model for this drill is **Il a un cadeau pour Marie-Claire.** Replace **Marie-Claire** by the following expressions. The model is **Il a un cadeau pour Marie-Claire.**
Here is the first expression.

Female: son père *(pause)*
Il a un cadeau pour son père. *(pause)*
Male: sa sœur *(pause)*
Il a un cadeau pour sa sœur. *(pause)*
Female: moi *(pause)*
Il a un cadeau pour moi. *(pause)*
Male: toi *(pause)*
Il a un cadeau pour toi. *(pause)*
Female: nous *(pause)*
Il a un cadeau pour nous. *(pause)*
Male: vous *(pause)*
Il a un cadeau pour vous. *(pause)*

DRILL D

NARRATOR: In this drill, repeat the example given but add the adjective **beau** or **belle** whichever is correct, to the sentence.

Example:

Cue: **Montrez-moi un chapeau.**
Your response: **Montrez-moi un beau chapeau.**

Cue: **Montrez-moi une carte.**
Your response: **Montrez-moi une belle carte.**

Here is the first statement.

Male: Montrez-moi un chandail. *(pause)*
Montrez-moi un beau chandail. *(pause)*
Female: Regarde le chien. *(pause)*
Regarde le beau chien. *(pause)*
Male: Il a une table. *(pause)*
Il a une belle table. *(pause)*
Female: Regarde la photo. *(pause)*
Regarde la belle photo. *(pause)*
Male: Montre ton cadeau à tante Louise. *(pause)*
Montre ton beau cadeau à tante Louise. *(pause)*
Female: Elle mange sa salade. *(pause)*
Elle mange sa belle salade. *(pause)*

DRILL E

NARRATOR: In this drill, replace the noun by the pronoun **il**.

Example:

Cue: **Ce chapeau est trop petit.**
Your response: **Il est trop petit.**

Here is the first statement.

Male:	Ce chandail est trop petit.	*(pause)*
	Il est trop petit.	*(pause)*
Female:	Ce chien est trop petit.	*(pause)*
	Il est trop petit.	*(pause)*
Male:	Ce garage est trop petit.	*(pause)*
	Il est trop petit.	*(pause)*
Female:	Ce lit est trop petit.	*(pause)*
	Il est trop petit.	*(pause)*
Male:	Ce poulet est trop petit.	*(pause)*
	Il est trop petit.	*(pause)*

TAPE 6, DRILL 7 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following words. Make a clear distinction between the (p) as in **pardon** and the sound (f) as in **famille**.
Repeat.

Male:	père	*(pause)*	fer	*(pause)*
	pain	*(pause)*	fin	*(pause)*
	pour	*(pause)*	four	*(pause)*
	porte	*(pause)*	forte	*(pause)*
	paix	*(pause)*	fait	*(pause)*

DRILL B

NARRATOR: Change the following statements to the negative.

Female:	Il est trop petit.	*(pause)*
	Il n'est pas trop petit.	*(pause)*
Male:	Elle est gentille.	*(pause)*
	Elle n'est pas gentille.	*(pause)*
Female:	Il a l'auto de son père.	*(pause)*
	Il n'a pas l'auto de son père.	*(pause)*
Male:	Elle a le chapeau de sa mère.	*(pause)*
	Elle n'a pas le chapeau de sa mère.	*(pause)*
Female:	Tu es beau.	*(pause)*
	Tu n'es pas beau.	*(pause)*

DRILL C

NARRATOR: Repeat the following statements carefully.

Female:	C'est un chapeau pour mon petit-fils.	*(pause)*
Male:	C'est une photo de mon petit-fils.	*(pause)*
Female:	C'est un chandail pour mon petit frère.	*(pause)*
	C'est une carte de mon petit frère.	*(pause)*
Male:	C'est un lit pour mon petit chien.	*(pause)*
	C'est une photo de mon petit chien.	*(pause)*
Female:	C'est un cadeau pour mon petit-fils.	*(pause)*
	C'est un cadeau de mon petit-fils.	*(pause)*

DRILL D

NARRATOR: Listen carefully to the following statements that describe the picture **La Famille Leduc En Ville.** Imitate the pronunciation, intonation, stress and expression of the actors. Listen to yourself carefully and see if your French sounds like the French of the actors. (See Unit 6, Picture Study 1, Chart 6, Side A.)

TAPE 6, DRILL 8 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Answer the following questions in the negative.

Example:

Cue: **Ton crayon est perdu. Est-ce qu'il est sous ta chaise?**
Your response: **Non, il n'est pas sous ma chaise.**

Here is the first question.

Female:	Est-ce qu'il est dans ton cahier?	*(pause)*
	Non, il n'est pas dans mon cahier.	*(pause)*
Male:	Est-ce qu'il est sous ton livre?	*(pause)*
	Non, il n'est pas sous mon livre.	*(pause)*
Female:	Est-ce qu'il est sur la table?	*(pause)*
	Non, il n'est pas sur la table.	*(pause)*
Male:	Est-ce qu'il est chez toi?	*(pause)*
	Non, il n'est pas chez moi.	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Je vais chez vous tout de suite.** Replace **tout de suite** by the following expressions. The model is **Je vais chez vous tout de suite.** Here is the first expression.

Male:	ce matin	*(pause)*
	Je vais chez vous ce matin.	*(pause)*
Female:	ce soir	*(pause)*
	Je vais chez vous ce soir.	*(pause)*
Male:	pour Noël	*(pause)*
	Je vais chez vous pour Noël.	*(pause)*
Female:	maintenant	*(pause)*
	Je vais chez vous maintenant.	*(pause)*
Male:	regarder la télé	*(pause)*
	Je vais chez vous regarder la télé.	*(pause)*

DRILL C

NARRATOR: Imitate carefully the following statements that describe the wall chart. Repeat each line after the actor. (See Unit 6, Picture Study 2, Chart 6, Side B.)

TAPE 6, DRILL 9 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model for this drill is **Les Leduc arrivent à Toronto.** Replace **les Leduc** by the following words. The model is **Les Leduc arrivent à Toronto.**

Female:	**Jacques**	*(pause)*
	Jacques arrive à Toronto.	*(pause)*
Male:	**Monsieur et Madame Leduc**	*(pause)*
	Monsieur et Madame Leduc arrivent à Toronto.	*(pause)*
Female:	**tu**	*(pause)*
	Tu arrives à Toronto.	*(pause)*
Male:	**il**	*(pause)*
	Il arrive à Toronto.	*(pause)*
Female:	**elle**	*(pause)*
	Elle arrive à Toronto.	*(pause)*

DRILL B

NARRATOR: The model for this drill is **J'ai beaucoup de livres.** Replace the noun **livres** by the following nouns. The model is **J'ai beaucoup de livres.**

Female:	**bonbons**	*(pause)*
	J'ai beaucoup de bonbons.	*(pause)*
Male:	**frères**	*(pause)*
	J'ai beaucoup de frères.	*(pause)*
Female:	**cadeaux**	*(pause)*
	J'ai beaucoup de cadeaux.	*(pause)*
Male:	**pain**	*(pause)*
	J'ai beaucoup de pain.	*(pause)*
Female:	**photos**	*(pause)*
	J'ai beaucoup de photos.	*(pause)*

DRILL C

NARRATOR: Change the following sentences to the negative.

Male:	**Il fait froid aujourd'hui.**	*(pause)*
	Il ne fait pas froid aujourd'hui.	*(pause)*
Female:	**Il fait chaud aujourd'hui.**	*(pause)*
	Il ne fait pas chaud aujourd'hui.	*(pause)*
Male:	**C'est une belle ville.**	*(pause)*
	Ce n'est pas une belle ville.	*(pause)*
Female:	**Il arrive ce soir.**	*(pause)*
	Il n'arrive pas ce soir.	*(pause)*
Male:	**Elle a trois frères.**	*(pause)*
	Elle n'a pas trois frères.	*(pause)*
Female:	**Tu es très gentille.**	*(pause)*
	Tu n'es pas très gentille.	*(pause)*

DRILL D

NARRATOR: The model for this drill is **C'est un beau manteau gris.** Replace the noun **manteau** by the following nouns. The model is **C'est un beau manteau gris.**

Female:	**chandail**	*(pause)*
	C'est un beau chandail gris.	*(pause)*
Male:	**chien**	*(pause)*
	C'est un beau chien gris.	*(pause)*
Female:	**chapeau**	*(pause)*
	C'est un beau chapeau gris.	*(pause)*
Male:	**garage**	*(pause)*
	C'est un beau garage gris.	*(pause)*
Female:	**stylo**	*(pause)*
	C'est un beau stylo gris.	*(pause)*

TAPE 6, DRILL 10 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Pronounce the following expressions carefully.

Female:	**un enfant**	*(pause)*	**un enfant**	*(pause)*
Male:	**mon enfant**	*(pause)*	**mon enfant**	*(pause)*
Female:	**ton enfant**	*(pause)*	**ton enfant**	*(pause)*
Male:	**son enfant**	*(pause)*	**son enfant**	*(pause)*
Female:	**un arbre**	*(pause)*	**un arbre**	*(pause)*
Male:	**mon arbre**	*(pause)*	**mon arbre**	*(pause)*
Female:	**ton arbre**	*(pause)*	**ton arbre**	*(pause)*
Male:	**son arbre**	*(pause)*	**son arbre**	*(pause)*

DRILL B

NARRATOR: The model for this drill is **C'est une petite fille.** Replace **fille** by the following nouns. The model is **C'est une petite fille.**

Female:	**chambre**	*(pause)*
	C'est une petite chambre.	*(pause)*
Male:	**table**	*(pause)*
	C'est une petite table.	*(pause)*
Female:	**cuiller**	*(pause)*
	C'est une petite cuiller.	*(pause)*
Male:	**auto**	*(pause)*
	C'est une petite auto.	*(pause)*
Female:	**cuisine**	*(pause)*
	C'est une petite cuisine.	*(pause)*

DRILL C

NARRATOR: Answer the following questions. Imitate these examples.

Example:

Cue: **De quelle couleur est ton chandail?**
Your response: **Il est noir.**
Cue: **De quelle couleur est ta chaise?**
Your response: **Elle est noire.**

Here is the first question.

Male:	**De quelle couleur est ton chien?**	*(pause)*
	Il est noir.	*(pause)*
Female:	**De quelle couleur est ton chapeau?**	*(pause)*
	Il est noir.	*(pause)*
Male:	**De quelle couleur est ta robe?**	*(pause)*
	Elle est noire.	*(pause)*
Female:	**De quelle couleur est ton cahier?**	*(pause)*
	Il est noir.	*(pause)*
Male:	**De quelle couleur est ta porte?**	*(pause)*
	Elle est noire.	*(pause)*

DRILL D

NARRATOR: Change the following sentences to the negative.

Female:	**Je porte un chandail.**	*(pause)*
	Je ne porte pas de chandail.	*(pause)*
Male:	**Tu portes un chapeau.**	*(pause)*
	Tu ne portes pas de chapeau.	*(pause)*
Female:	**Il porte des souliers.**	*(pause)*
	Il ne porte pas de souliers.	*(pause)*
Male:	**Elle porte un manteau.**	*(pause)*
	Elle ne porte pas de manteau.	*(pause)*
Female:	**Tu portes une robe.**	*(pause)*
	Tu ne portes pas de robe.	*(pause)*

TAPE 6, DRILL 11 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: The actors will now present a little play for you. The play is called **La Famille Leduc en Ville.** (See Unit 6, Situation Dialogue.)

DRILL B

NARRATOR: Here is the first scene of the play. Listen carefully.

DRILL C

NARRATOR: Now the actors will repeat each line of the dialogue, leaving a pause so that you may repeat the line. Listen carefully and repeat accurately.

TAPE 6, DRILL 12 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: Scene 1 of the play will now be reviewed. Listen carefully.

DRILL B

NARRATOR: The actor will now give you the name of the speaker and the class will say aloud the line of dialogue. When you have finished, the actor will repeat the line twice, with pauses so that you can repeat it.
Here is the name of the first speaker.

TAPE 6, DRILL 13 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: The actors will now review Scene 2 for you. Listen carefully.

DRILL B

NARRATOR: Now you will learn the lines by repeating them after the French actor. Each line will be repeated twice.

DRILL C

NARRATOR: The actor will now give you the name of the speaker and you will provide the line of dialogue aloud. After you have given the answer, the actor will give the correct line twice, leaving a pause for your repetition.
Here is the first speaker.

TAPE 6, DRILL 14 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: Here is Scene 3 of our play. The actors will read it through. Listen.

DRILL B

NARRATOR: Each line of the scene will now be presented twice, with pauses so that you can repeat and learn it.

DRILL C

NARRATOR: The actor will now give the name of the speaker and the class will give the appropriate line aloud. After you have said the line aloud, the actor will present the line and you will repeat it. Here is the name of the first speaker.

TAPE 6, DRILL 15 *(Timing: as much time as is possible)*

DRILL A

NARRATOR: Here is Scene 4 of our play.

DRILL B

NARRATOR: Repeat each line of this dialogue after the actors.

DRILL C

NARRATOR: The actor will now give the name of the speaker and the class will give the appropriate line aloud. After you have said the line aloud, the actor will present the line and you will repeat it. Here is the name of the first speaker.

TAPE 6, DRILL 16 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model for this drill is **Est-ce que vous avez une robe noire pour ma fille?** Replace the noun **une robe** by the following nouns. The model is **Est-ce que vous avez une robe noire pour ma fille?**

Female:	**un chandail**	*(pause)*
	Est-ce que vous avez un chandail noir pour ma fille?	*(pause)*

Male: un chapeau (pause)
Est-ce que vous avez un chapeau noir pour ma fille? (pause)
Female: un manteau (pause)
Est-ce que vous avez un manteau noir pour ma fille? (pause)
Male: des souliers (pause)
Est-ce que vous avez des souliers noirs pour ma fille? (pause)
Female: un chien (pause)
Est-ce que vous avez un chien noir pour ma fille. (pause)

DRILL B

NARRATOR: The model for this drill is **Montrez-moi un chandail brun pour mon fils.** Replace **brun** by the following adjectives. The model is **Montrez-moi un chandail brun pour mon fils.**

Female: vert (pause)
Montrez-moi un chandail vert pour mon fils. (pause)
Male: rouge (pause)
Montrez-moi un chandail rouge pour mon fils. (pause)
Female: blanc (pause)
Montrez-moi un chandail blanc pour mon fils. (pause)
Male: gris (pause)
Montrez-moi un chandail gris pour mon fils. (pause)
Female: jaune (pause)
Montrez-moi un chandail jaune pour mon fils. (pause)

DRILL C

NARRATOR: The model for this exercise is **Je porte un chapeau noir.** Replace **Je** by the following words. The model is **Je porte un chapeau noir.**

Female: tu (pause)
Tu portes un chapeau noir. (pause)
Male: il (pause)
Il porte un chapeau noir. (pause)
Female: elle (pause)
Elle porte un chapeau noir. (pause)
Male: Paul (pause)
Paul porte un chapeau noir. (pause)
Female: Monsieur Leduc (pause)
Monsieur Leduc porte un chapeau noir. (pause)

TAPE 6, DRILL 17 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat these sentences carefully.

Male: Montrez-moi des souliers. (pause)
Montrez-moi des souliers bruns. (pause)
Montrez-moi des souliers bruns pour mon fils. (pause)
Montrez-moi des souliers bruns pour mon fils, s'il vous plaît. (pause)

Female: Je vais téléphoner (pause)
Je vais téléphoner au détective. (pause)
Je vais téléphoner au détective du magasin. (pause)
Je vais téléphoner au détective du magasin tout de suite. (pause)
Je vais téléphoner au détective du magasin tout de suite, Henri. (pause)

DRILL B

NARRATOR: The model for this drill is **Dis au revoir au détective.** Replace **au détective** by the following expressions. The model is, **Dis au revoir au détective.**

Female: au frère de Paul (pause)
Dis au revoir au frère de Paul. (pause)
Male: à ton frère (pause)
Dis au revoir à ton frère. (pause)
Female: au père de Jacques (pause)
Dis au revoir au père de Jacques. (pause)
Male: à ton père (pause)
Dis au revoir à ton père. (pause)
Female: à la sœur de Paul (pause)
Dis au revoir à la sœur de Paul. (pause)
Male: à ta sœur (pause)
Dis au revoir à ta sœur. (pause)
Female: à la tante de Marie-Claire (pause)
Dis au revoir à la tante de Marie-Claire. (pause)
Male: à ta tante (pause)
Dis au revoir à ta tante. (pause)

DRILL C

NARRATOR: the model for this drill is **Est-ce que tu veux des bonbons?** Replace **des bonbons** by the following nouns. The model is **Est-ce que tu veux des bonbons?**

Female: des carottes (pause)
Est-ce que tu veux des carottes? (pause)
Male: des bananes (pause)
Est-ce que tu veux des bananes? (pause)
Female: Des pommes de terre (pause)
Est-ce que tu veux des pommes de terre? (pause)
Male: des stylos (pause)
Est-ce que tu veux des stylos? (pause)
Female: des livres (pause)
Est-ce que tu veux des livres? (pause)

TAPE 6, DRILL 18 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: You will hear two sentences. If the first sentence contains the word **les**, hold up one finger. If the second sentence contains the word **les** hold up two fingers. Here are the first sentences.

Female:	Voici le livre de Marie.	
	Voici les livres de Marie.	*(pause: slow count of 5 as the teacher checks the class)*
Male:	Il regarde les chiens devant la porte.	
	Il regarde le chien devant la porte.	*(pause: slow count of 5)*
Female:	Il veut la banane sur la table.	
	Il veut les bananes sur la table.	*(pause: slow count of 5)*
Male:	J'ai le stylo de Paul.	
	J'ai les stylos de Paul.	*(pause: slow count of 5)*

DRILL B

NARRATOR: If the first word of the following pairs of words contains the sound (y) as in **bu**, hold up one finger. If the second word contains the sound (y) as in **bu** hold up two fingers.

Female:	pur	pour	*(pause: slow count of 5)*
Male:	cire	sur	*(pause: slow count of 5)*
Female:	joue	jus	*(pause: slow count of 5)*
Male:	du	deux	*(pause: slow count of 5)*

DRILL C

NARRATOR: If the first word of the following pairs of words contains a nasal vowel sound, hold up one finger. If the second word contains a nasal vowel sound, hold up two fingers. Listen carefully.

Male:	main	ma	*(pause: slow count of 5)*
Female:	plaît	plein	*(pause: slow count of 5)*
Male:	jonc	jaune	*(pause: slow count of 5)*
Female:	couteau	crouton	*(pause: slow count of 5)*
Male:	un	une	*(pause: slow count of 5)*

DRILL D

NARRATOR: If the first word of the following pairs of words contains the sound (ɔ) as in **Paul**, hold up one finger. If the second word contains the sound (ɔ) hold up two fingers. Listen carefully.

Male:	perte	porte	*(pause: slow count of 5)*
Female:	sol	seul	*(pause: slow count of 5)*
Male:	quel	col	*(pause: slow count of 5)*
Female:	bol	belle	*(pause: slow count of 5)*
Male:	bord	beurre	*(pause: slow count of 5)*

TAPE 6, DRILL 19 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model for this drill is **Qu'est-ce que tu regardes?** Replace **tu regardes** by the following expressions. The model is **Qu'est-ce que tu regardes?** Here is the first expression.

Male:	tu manges	*(pause)*
	Qu'est-ce que tu manges?	*(pause)*
Female:	tu fais	*(pause)*
	Qu'est-ce que tu fais?	*(pause)*
Male:	tu adores	*(pause)*
	Q'est-ce que tu adores?	*(pause)*
Female:	tu dis	*(pause)*
	Qu'est-ce que tu dis?	*(pause)*
Male:	tu portes	*(pause)*
	Qu'est-ce que tu portes?	*(pause)*

DRILL B

NARRATOR: In this drill, replace the noun by the pronoun **elle**.

Example:

Cue: **La table est dans la cuisine.**
Your response: **Elle est dans la cuisine.**

Here is the first cue.

Female:	La chambre est belle.	*(pause)*
	Elle est belle.	*(pause)*
Male:	La banane est jaune.	*(pause)*
	Elle est jaune.	*(pause)*
Female:	Marie est ici.	*(pause)*
	Elle est ici.	*(pause)*
Male:	Ma mère est malade.	*(pause)*
	Elle est malade.	*(pause)*
Female:	Ta robe est rose.	*(pause)*
	Elle est rose.	*(pause)*

DRILL C

NARRATOR: In this drill, replace the pronoun **Je** by the pronouns given and change the possessive adjective.

Example:

Cue: **Je mange mon pain. ... Tu.**
Your response: **Tu manges ton pain.**
Cue: **Il**
Your response: **Il mange son pain.**
Cue: **Elle**
Your response: **Elle mange son pain.**

Here is the first sentence.

Male:	Je porte mon chandail. ... Tu.	*(pause)*
	Tu portes ton chandail.	*(pause)*
Female:	il	*(pause)*
	Il porte son chandail.	*(pause)*
Male:	elle	*(pause)*
	Elle porte son chandail.	*(pause)*
Female:	Je fais mon lit. ... Tu.	*(pause)*
	Tu fais ton lit.	*(pause)*
Male:	il	*(pause)*
	Il fait son lit.	*(pause)*
Female:	elle	*(pause)*
	Elle fait son lit.	*(pause)*
Male:	Je regarde ma mère. ... Tu.	*(pause)*
	Tu regardes ta mère.	*(pause)*
Female:	il	*(pause)*
	Il regarde sa mère.	*(pause)*
Male:	elle	*(pause)*
	Elle regarde sa mère.	*(pause)*
Female:	Je veux ma chaise. ... Tu.	*(pause)*
	Tu veux ta chaise.	*(pause)*
Male:	il	*(pause)*
	Il veut sa chaise.	*(pause)*
Female:	elle	*(pause)*
	Elle veut sa chaise.	*(pause)*



TAPE 7, DRILL 1 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following words. Listen carefully to the precise and unchanging sound of the French vowels. Be sure you pronounce French vowels in this way. Imitate carefully.

Male:	allo	*(pause)*	allo	*(pause)*
Female:	huit	*(pause)*	huit	*(pause)*
Male:	Marie	*(pause)*	Marie	*(pause)*
Female:	plaît	*(pause)*	plaît	*(pause)*
Male:	soulier	*(pause)*	soulier	*(pause)*
Female:	chapeau	*(pause)*	chapeau	*(pause)*
Male:	bébé	*(pause)*	bébé	*(pause)*
Female:	couteau	*(pause)*	couteau	*(pause)*

DRILL B

NARRATOR: Repeat the following words. Imitate carefully the difference between the vowel sounds (y) as in sur , (ó) as in bleu, and (u) as in tout.

Male:	vu	*(pause)*	veux	*(pause)*	vous	*(pause)*
	su	*(pause)*	ceux	*(pause)*	sous	*(pause)*
	du	*(pause)*	deux	*(pause)*	doux	*(pause)*
	nu	*(pause)*	noeud	*(pause)*	nous	*(pause)*
	pu	*(pause)*	peux	*(pause)*	pou	*(pause)*

DRILL C

NARRATOR: The model for this drill is **Je veux parler à Marie**. Replace **Je** by the following pronouns. The model is **Je veux parler à Marie**. Here is the first pronoun.

Male:	tu	*(pause)*
	Tu veux parler à Marie.	*(pause)*
Female:	il	*(pause)*
	Il veut parler à Marie.	*(pause)*
Male:	elle	*(pause)*
	Elle veut parler à Marie.	*(pause)*
Female:	tu	*(pause)*
	Tu veux parler à Marie.	*(pause)*
Male:	il	*(pause)*
	Il veut parler à Marie.	*(pause)*

DRILL D

NARRATOR: The actors will now present the first dialogue, line by line. Repeat each line after them. (See Unit 7, Conversational Exchange I.)

TAPE 7, DRILL 2 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following words carefully. Contrast the vowel sounds (i) as in oui and (ɛ) as in mère .

Female:	pli	*(pause)*	plaît	*(pause)*
Male:	mis	*(pause)*	mets	*(pause)*
Female:	lit	*(pause)*	lait	*(pause)*
Male:	fils	*(pause)*	fesse	*(pause)*
Female:	il	*(pause)*	elle	*(pause)*
Male:	six	*(pause)*	cesse	*(pause)*
Female:	cite	*(pause)*	sept	*(pause)*

DRILL B

NARRATOR: In these sentences, replace the nouns by appropriate pronouns.

Example:

Cue: Est-ce que Georges est là?
Your response: Est-ce qu'il est là?

Cue: Est-ce que Suzette est là?
Your response: Est-ce qu'elle est là?

Here is the first sentence.

Male:	Est-ce que Henri est là?	*(pause)*
	Est-ce qu'il est là?	*(pause)*
Female:	Est-ce que Paul est là?	*(pause)*
	Est-ce qu'il est là?	*(pause)*
Male:	Est-ce que tante Louise est là?	*(pause)*
	Est-ce qu'elle est là?	*(pause)*
Female:	Est-ce que Marie-Claire est là?	*(pause)*
	Est-ce qu'elle est là?	*(pause)*
Male:	Est-ce que M. Leduc est là?	*(pause)*
	Est-ce qu'il est là?	*(pause)*

DRILL C

NARRATOR: The model for this drill is **Je vais téléphoner à Marie**. Express new ideas by replacing **téléphoner à Marie** by the following expressions. The model is **Je vais téléphoner à Marie**. Here is the first expression.

Female:	téléphoner à M. Leduc.	#
	Je vais téléphoner à M. Leduc.	#
Male:	regarder la télé.	#
	Je vais regarder la télé.	#
Female:	téléphoner à mon père.	#
	Je vais téléphoner à mon père.	#
Male:	regarder mon cadeau.	#
	Je vais regarder mon cadeau.	#

Female:	regarder la chambre de Paul.	#
	Je vais regarder la chambre de Paul.	#

= *(pause)*

DRILL D

NARRATOR: The actors will now present the second dialogue, line by line. Repeat each line after them. (See Unit 7, Conversational Exchange 2.)

TAPE 7, DRILL 3 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following vowe! sounds carefully. Contrast the sound (i) as in **six** and the sound (y) as in **sur**.
Repeat.

Male:	si	*(pause)*	su	*(pause)*
Female:	lit	*(pause)*	lu	*(pause)*
Male:	gris	*(pause)*	grue	*(pause)*
Female:	divin	*(pause)*	du vin	*(pause)*
Male:	dîner	(pause)	du nez	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Qui est-ce Marie?** Replace **Marie** by the following expressions. The model is **Qui est-ce Marie?**

Male:	Henri	*(pause)*
	Qui est-ce Henri?	*(pause)*
Female:	tante Louise	*(pause)*
	Qui est-ce tante Louise?	*(pause)*
Male:	mon fils	*(pause)*
	Qui est-ce mon fils?	*(pause)*
Female:	Mademoiselle Leduc	*(pause)*
	Qui est-ce Mademoiselle Leduc?	*(pause)*
Male:	Madame Leduc	*(pause)*
	Qui est-ce Madame Leduc?	*(pause)*

DRILL C

NARRATOR: The actors will now present the third dialogue. Imitate each line after them. Compare carefully your pronunciation and intonation with the actors'. Repeat. (See Unit 7, Conversational Exchange 3.)

TAPE 7, DRILL 4 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following words. Imitate the vowel sounds carefully.

Female:	père	#	peur	#	par	#	port	#
Male:	mère	#	meurt	#	mare	#	mort	#
Female:	d'air	#	d'heures	#	dard	#	dort	#
Male:	l'air	#	leur	#	lard	#	l'or	#

DRILL B

NARRATOR: In the following sentences, replace the nouns by suitable pronouns.

Example:

Cue:	Le crayon n'est pas sur la table.
Your response:	Il n'est pas sur la table.
Cue:	La gomme n'est pas sur la table.
Your response:	Elle n'est pas sur la table.

Here is the first sentence.

Male:	La salade n'est pas sur la table.	*(pause)*
	Elle n'est pas sur la table.	*(pause)*
Female:	Le stylo n'est pas sur la table.	*(pause)*
	Il n'est pas sur la table.	*(pause)*
Male:	Le thé n'est pas sur la table.	*(pause)*
	Il n'est pas sur la table.	*(pause)*
Female:	La photo n'est pas sur la table.	*(pause)*
	Elle n'est pas sur la table.	*(pause)*
Male:	Le poulet n'est pas sur la table.	*(pause)*
	Il n'est pas sur la table.	*(pause)*

DRILL C

NARRATOR: The model for this drill is **Qui parle?** Replace parle by the following expressions. The model is **Qui parle?**
Here is the first expression.

Male:	va au garage	*(pause)*
	Qui va au garage?	*(pause)*
Female:	est à la porte	*(pause)*
	Qui est à la porte?	*(pause)*
Male:	vient pour Noël	*(pause)*
	Qui vient pour Noël?	*(pause)*
Female:	fait le dîner	*(pause)*
	Qui fait le dîner?	*(pause)*
Male:	adore les bonbons	*(pause)*
	Qui adore les bonbons?	*(pause)*

DRILL D

NARRATOR: The actors will now present the fourth dialogue. Repeat each line after them. (See Unit 7, Conversational Exchange 4.)

TAPE 7, DRILL 5 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following words. Contrast carefully the sound (ɛ̃) as in **cinq**, (ɑ̃) as in **tante** and (ɔ̃) as in **ton**.

Male:	sain	#	sans	#	sont	#
Female:	vingt	#	vent	#	vont	#
Male:	pain	#	paon	#	pont	#
Female:	main	#	ment	#	mon	#
Male:	teinte	#	tante	#	tonte	#

DRILL B

NARRATOR: The model for this drill is **Est-ce que Georges joue au baseball aujourd'hui?** Replace **aujourd'hui** by the following expressions. The model is **Est-ce que Georges joue au baseball aujourd'hui?**
Here is the first expression.

Female:	à l'école	*(pause)*
	Est-ce que Georges joue au baseball à l'école?	*(pause)*

Male:	à Montréal *(pause)*	
	Est-ce que Georges joue au base-ball à Montréal?	*(pause)*
Female:	ce matin *(pause)*	
	Est-ce que Georges joue au base-ball ce matin?	*(pause)*
Male:	avec Paul *(pause)*	
	Est-ce que Georges joue au base-ball avec Paul?	*(pause)*
Female:	avec ton fils *(pause)*	
	Est-ce que Georges joue au base-ball avec ton fils?	*(pause)*

DRILL C

NARRATOR: The model for this drill is **Tu es malade.** Replace **tu** by the following words. The model is **Tu es malade.** Here is the first word.

Male:	il	*(pause)*
	Il est malade.	*(pause)*
Female:	elle	*(pause)*
	Elle est malade.	*(pause)*
Male:	Madame Leduc	*(pause)*
	Madame Leduc est malade.	*(pause)*
Female:	mon frère	*(pause)*
	Mon frère est malade.	*(pause)*

DRILL D

NARRATOR: The model for this drill is **Viens chez moi.** Replace **moi** by the following expressions. The model is **Viens chez moi.** Here is the first expression.

Female:	lui	*(pause)*
	Viens chez lui	*(pause)*
Male:	nous	*(pause)*
	Viens chez nous.	*(pause)*
Female:	ma sœur	*(pause)*
	Viens chez ma sœur.	*(pause)*
Male:	mon cousin	*(pause)*
	Viens chez mon cousin.	*(pause)*
Female:	sa tante	*(pause)*
	Viens chez sa tante.	*(pause)*

TAPE 7, DRILL 6 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following vowel sounds carefully. Contrast the sound (u) as in **vous** with the sound (ɔ) as in **Paul.** Repeat.

Female:	pour	*(pause)*	port	*(pause)*
Male:	four	*(pause)*	fort	*(pause)*
Female:	tour	*(pause)*	tort	*(pause)*
Male:	voilà un couteau pour Paul.			*(pause)*
Female:	voilà un couteau pour Paul.			*(pause)*
Male:	Paul est au sous-sol.			*(pause)*
Female:	Paul est au sous-sol.			*(pause)*

DRILL B

NARRATOR: The model for this exercise is **Il est malade.** Replace **il** by the pronoun **je.**

Example:

Cue: **Il est malade.**
Your response: **Je suis malade.**

Here is the first sentence.

Male:	**Il est beau.**	*(pause)*
	Je suis beau.	*(pause)*
Female:	**Elle est jolie.**	*(pause)*
	Je suis jolie.	*(pause)*
Male:	**Tu es petit.**	*(pause)*
	Je suis petit.	*(pause)*
Female:	**Elle est gentille.**	*(pause)*
	Je suis gentille.	*(pause)*
Male:	**Elle est perdue.**	*(pause)*
	Je suis perdue.	*(pause)*

DRILL C

NARRATOR: The model for this exercise is **Je m'appelle Georges, monsieur** Replace **Georges** by the following names. The model is **Je m'appelle Georges, monsieur.** Here is the first name.

Male:	Suzette	*(pause)*
	Je m'appelle Suzette, monsieur.	*(pause)*
Female:	Henri	*(pause)*
	Je m'appelle Henri, monsieur.	*(pause)*
Male:	Marie-Claire	*(pause)*
	Je m'appelle Marie-Claire, monsieur	*(pause)*
Female:	Mademoiselle Leduc	*(pause)*
	Je m'appelle Mademoiselle Leduc, monsieur.	*(pause)*
Male:	Madame Leduc	*(pause)*
	Je m'appelle Madame Leduc, monsieur.	*(pause)*

DRILL D

NARRATOR: The model for this drill is **Où est ta mère?.** Replace **mère** by the following nouns. The model is **Où est ta mère?** Here is the first noun.

Female:	sœur	*(pause)*
	Où est ta sœur?	*(pause)*
Male:	tante	*(pause)*
	Où est ta tante?	*(pause)*
Female:	fille	*(pause)*
	Où est ta fille?	*(pause)*
Male:	cuiller	*(pause)*
	Où est ta cuiller?	*(pause)*
Female:	salade	*(pause)*
	Où est ta salade?	*(pause)*

TAPE 7, DRILL 7 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following expressions. Listen carefully to the stress and intonation and try to imitate them accurately.

Male:	**Mais non**	*(pause)*
	Mais oui	*(pause)*
Female:	**Viens chez moi.**	*(pause)*
	Viens chez lui.	*(pause)*
Male:	**Tu es malade.**	*(pause)*
	Tu es malade.	*(pause)*
Female:	**J'ai mal aux oreilles.**	*(pause)*
	J'ai mal aux oreilles.	*(pause)*
Male:	**Vous avez des bonbons.**	*(pause)*
	Vous avez des bonbons.	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Donne-moi ton numéro de téléphone, s'il te plaît.** Replace **numéro de téléphone** by the following nouns. The model is **Donne-moi ton numéro de téléphone s'il te plaît.** Here is the first expression.

Male:	stylo	#
	Donne-moi ton stylo, s'il te plaît.	#
Female:	livre	#
	Donne-moi ton livre, s'il te plaît.	#
Male:	couteau	#
	Donne-moi ton couteau, s'il te plaît.	#
Female:	chapeau	#
	Donne-moi ton chapeau, s'il te plaît.	#
Male:	crayon	#
	Donne-moi ton crayon, s'il te plaît.	#

= (pause)

DRILL C

NARRATOR: In this exercise, replace **à Paul** by the pronoun **lui**.
Example:

Cue: **Je donne un cadeau à Paul.**
Your response: **Je lui donne un cadeau.**

Here is the first statement.

Male:	Je donne du thé à Paul.	#
	Je lui donne du thé.	#
Female:	Elle parle à Paul au téléphone.	#
	Elle lui parle au téléphone.	#
Male:	Tu téléphones à Paul.	#
	Tu lui téléphones.	#
Female:	Je dis au revoir à Paul.	#
	Je lui dis au revoir.	#
Male:	M. Leduc parle à Paul au téléphone.	#
	M. Leduc lui parle au téléphone.	#
Female:	Sa mère téléphone à Paul.	#
	Sa mère lui téléphone.	#
Male:	Ta tante dit au revoir à Paul.	#
	Ta tante lui dit au revoir.	#

= (pause)

DRILL D

NARRATOR: Imitate carefully the following statements.

Female:	Moi, je suis dans la classe de Mlle Leduc.	*(pause)*
Male:	Toi, tu es dans la classe de Mlle Leduc.	*(pause)*
Female:	Lui, il est dans la classe de Mlle Leduc	*(pause)*
Male:	Elle, elle est dans la classe de Mlle Leduc.	*(pause)*
Female:	Moi, je suis dans ma chambre.	*(pause)*
Male:	Toi, tu es dans ta chambre.	*(pause)*
Female:	Lui, il est dans sa chambre.	*(pause)*
Male:	Elle, elle est dans sa chambre.	*(pause)*

TAPE 7, DRILL 8 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following expressions carefully. Repeat.

Male:	mon père	#	mon ami	#
Female:	ton frère	#	ton arbre	#
Male:	son lit	#	son auto	#
Female:	un fruit	#	un ami	#
Male:	un salon	#	un enfant	#

= (pause)

DRILL B

NARRATOR: The model for this drill is **Regarde ce garçon devant Suzette.** Replace **garçon** by the following nouns. The model is **Regarde ce garçon devant Suzette.** Here is the first noun.

Female:	chien	#
	Regarde ce chien devant Suzette.	#
Male:	monsieur	#
	Regarde ce monsieur devant Suzette.	#
Female:	livre	#
	Regarde ce livre devant Suzette.	#
Male:	chapeau	#
	Regarde ce chapeau devant Suzette.	#
Female:	bébé	#
	Regarde ce bébé devant Suzette.	#

= (pause)

DRILL C

NARRATOR: Listen carefully to the following statements that describe the picture **Déjeuner à l'école.** Imitate the pronunciation, intonation, stress and expression of the actors. Listen to yourself carefully and see if your French sounds like the French of the actors. (See Unit 7, Picture Study 1, Chart 7, Side A.)

TAPE 7, DRILL 9 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following statements carefully.

Male:	Il va à l'école.	*(pause)*
Female:	Il va à l'arbre.	*(pause)*
Male:	Il va à l'auto.	*(pause)*
Female:	Elle va à l'école.	*(pause)*
Male:	Elle va à l'arbre.	*(pause)*
Female:	Elle va à l'auto.	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Il joue au baseball après la classe.** Replace **il** by the following words. The model is **Il joue au baseball après la classe.** Here is the first word.

Male:	je	*(pause)*
	Je joue au baseball après la classe.	*(pause)*

Female:	tu	*(pause)*
	Tu joues au baseball après la classe.	*(pause)*
Male:	elle	*(pause)*
	Elle joue au baseball après la classe.	*(pause)*
Female:	son frère	*(pause)*
	Son frère joue au baseball après la classe.	*(pause)*
Male:	Henri	*(pause)*
	Henri joue au baseball après la classe.	*(pause)*

DRILL C

NARRATOR: Repeat the following statements that describe the wall chart. Watch especially, the intonation, the tune of the statements, and imitate carefully. (See Unit 7, Picture Study 2, Chart 7, Side B.)

TAPE 7, DRILL 10 *(Timing: maximum* 4 minutes)

DRILL A

NARRATOR: Imitate the following commands carefully.

Female:	**Paul, regarde.**	*(pause)*
	Paul et Henri, regardez.	*(pause)*
Male:	**Suzette, regarde.**	*(pause)*
	Suzette et Marie-Claire, regardez.	*(pause)*
Female:	**Jacques, mange.**	*(pause)*
	Jacques et Paul, mangez.	*(pause)*
Male:	**Suzette, mange.**	*(pause)*
	Suzette et Marie-Claire, mangez.	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Il va à la cantine.** Replace **cantine** by the following nouns. The model is **Il va à la cantine.** Here is the first noun.

Male:	**cuisine**	*(pause)*
	Il va à la cuisine.	*(pause)*
Female:	**salle à manger**	*(pause)*
	Il va à la salle à manger.	*(pause)*
Male:	**table**	*(pause)*
	Il va à la table.	*(pause)*
Female:	**porte**	*(pause)*
	Il va à la porte.	*(pause)*
Male:	**chaise**	*(pause)*
	Il va à la chaise.	*(pause)*

DRILL C

NARRATOR: The model for this drill is **il a son déjeuner à la main.** Replace **déjeuner** by the following nouns. The model is **Il a son déjeuner à la main.** Here is the first noun.

Female:	**livre**	*(pause)*
	Il a son livre à la main.	*(pause)*
Male:	**stylo.**	*(pause)*
	Il a son stylo à la main.	*(pause)*
Female:	**cahier**	*(pause)*
	Il a son cahier à la main.	*(pause)*
Male:	**chapeau**	*(pause)*
	Il a son chapeau à la main.	*(pause)*
Female:	**couteau**	*(pause)*
	Il a son couteau à la main	*(pause)*

DRILL D

NARRATOR: The model is **Elle vient de Montréal.** Replace the pronoun **elle** by the following words. The model is **Elle vient de Montréal.** Here is the first word.

Male:	**je**	*(pause)*
	Je viens de Montréal.	*(pause)*
Female:	**tu**	*(pause)*
	Tu viens de Montréal.	*(pause)*
Male:	**il**	*(pause)*
	Il vient de Montréal.	*(pause)*
Female:	**sa tante**	*(pause)*
	Sa tante vient de Montréal.	*(pause)*
Male:	**mon ami**	*(pause)*
	Mon ami vient de Montréal.	*(pause)*

TAPE 7, DRILL 11 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: Our actors will now present a little play for you. Listen carefully. Watch the illustrations on the wall chart as the teacher points them out to you. They will help you understand completely what is happening in the play. The title of our play is **Déjeuner à l'École.** (See Unit 7, Situation Dialogue.)

DRILL B

NARRATOR: The actors will now present Scene I. Listen carefully.

DRILL C

NARRATOR: Now the actors will repeat each line of the dialogue, leaving a pause so that you may repeat the line. Listen carefully and repeat accurately.

TAPE 7, DRILL 12 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: The actors will now review Scene for you. Repeat it silently to yourself as the actors present it. See how much of it you can remember and compare your pronunciation and intonation with the actors'.

DRILL B

NARRATOR: The actor will now give you the name of the speaker and the class will say aloud the line of dialogue. When you have finished, the actor will repeat the line twice, with pauses so that you can repeat it. Here is the name of the first speaker.

TAPE 7, DRILL 13 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: The actors will now review Scene 2 for you. Listen carefully

DRILL B

NARRATOR: Now you will learn the lines by repeating them after the French actor. Each line will be repeated twice.

DRILL C

NARRATOR: The actor will now give you the name of the speaker and you will provide the line of dialogue aloud. After you have given the answer, the actor will give the correct line twice, leaving a pause for your repetition. Here is the first speaker.

TAPE 7. DRILL 14 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: Here is Scene 3 of the play. The actors will read it through. Listen.

DRILL B

NARRATOR: Each line of the scene will now be presented twice, with pauses so that you can repeat and learn it.

DRILL C

NARRATOR: The actor will now give the name of the speaker and the class will give the appropriate line aloud. After you have said the line aloud, the actor will present the line and you will repeat it. Here is the name of the first speaker.

TAPE 7, DRILL 15 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: The actors will present each line of the play for you. There will be a pause after each line so that you can repeat it aloud. (See Unit 7, Situation Dialogue.)

TAPE 7, DRILL 16 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: In this exercise, identify the word containing the sound (ø) as in **noeud**. Hold up one finger if the first word contains the sound (ø); hold up two fingers if the second word contains the sound (ø); hold up three fingers if the third word contains the sound (ø).

Male:	**vu**	**vous**	**veux**	*(pause: slow count of 5)*
Female:	**ceux**	**su**	**sous**	*(pause: slow count of 5)*
Male:	**du**	**deux**	**doux**	*(pause: slow count of 5)*
Female:	**peux**	**pou**	**pu**	*(pause: slow count of 5)*

DRILL B

NARRATOR: In this exercise, identify the word that contains the sound (œ) as in **neuf**. Hold up one finger if the first word contains the sound (œ); hold up two fingers if the second word contains the sound (œ); hold up three fingers if the third word contains the sound (œ).

Female:	**peur**	**père**	**par**	*(pause: slow count of 5)*
Male:	**mort**	**meurt**	**mare**	*(pause: slow count of 5)*
Female:	**d'air**	**dort**	**d'heures**	*(pause: slow count of 5)*
Male:	**lard**	**leur**	**l'air**	*(pause: slow count of 5)*

DRILL C

NARRATOR: In this exercise, identify the word containing the sound (ɑ̃) as in **enfant**. Hold up one finger if the first word contains the sound (ɑ̃); hold up two fingers if the second word contains the sound (ɑ̃); hold up three fingers if the third word contains the sound (ɑ̃).

Male:	**main**	**ment**	**mon**	*(pause: slow count of 5)*
Female:	**sans**	**sont**	**sain**	*(pause: slow count of 5)*
Male:	**vent**	**vingt**	**vont**	*(pause: slow count of 5)*
Female:	**pont**	**paon**	**pain**	*(pause: slow count of 5)*

TAPE 7, DRILL 17 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model is **Elle veut manger à la cantine.** Replace the pronoun **elle** by the following words. The model is **Elle veut manger à la cantine.** Here is the first word.

Male:	**je**	*(pause)*
	Je veux manger à la cantine.	
Female:	**tu**	*(pause)*
	Tu veux manger à la cantine.	*(pause)*
Male:	**il**	*(pause)*
	Il veut manger à la cantine.	*(pause)*
Female:	**Paul**	*(pause)*
	Paul veut manger à la cantine.	*(pause)*
Male:	**ton frère**	*(pause)*
	Ton frère veut manger à la cantine.	*(pause)* *(pause)*

DRILL B

NARRATOR: The model is **Jacques ne parle pas beaucoup.** Replace **parle** by the following verbs. The model is **Jacques ne parle pas beaucoup.** Here is the first verb.

Female:	**mange**	*(pause)*
	Jacques ne mange pas beaucoup.	*(pause)*
Male:	**téléphone**	*(pause)*
	Jacques ne téléphone pas beaucoup.	*(pause)*
Female:	**parle**	*(pause)*
	Jacques ne parle pas beaucoup.	*(pause)*

Male: **joue** *(pause)*
Jacques ne joue pas beaucoup. *(pause)*
Female **chante** *(pause)*
Jacques ne chante pas beaucoup. *(pause)*

DRILL C

NARRATOR: The model is **La jeune fille va manger avec Suzette.** Replace **La jeune fille** by the following words. The model is **La jeune fille va manger avec Suzette.** Here is the first word.

Female: **ma sœur** *(pause)*
Ma sœur va manger avec Suzette. *(pause)*
Male: **ton frère** *(pause)*
Ton frère va manger avec Suzette. *(pause)*
Female: **son ami** *(pause)*
Son ami va manger avec Suzette. *(pause)*
Male: **mon fils** *(pause)*
Mon fils va manger avec Suzette. *(pause)*
Female: **sa mère** *(pause)*
Sa mère va manger avec Suzette. *(pause)*

DRILL D

NARRATOR: Change the following statements to questions by beginning them with **pourquoi est-ce que.**
Example:

Cue: **Tu as mon livre.**
Your response: **Pourquoi est-ce que tu as mon livre?**

Here is the first statement:

Male: **tu manges beaucoup.** *(pause)*
Pourquoi est-ce que tu manges beaucoup? *(pause)*
Female: **tu veux manger avec moi.** *(pause)*
Pourquoi est-ce que tu veux manger avec moi? *(pause)*
Male: **tu joues aux cartes.** *(pause)*
Pourquoi est-ce que tu joues aux cartes? *(pause)*
Female: **tu adores les bananes.** *(pause)*
Pourquoi est-ce que tu adores les bananes? *(pause)*
Male: **tu portes un chandail.** *(pause)*
Pourquoi est-ce que tu portes un chandail? *(pause)*





TAPE 8, DRILL 1 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following expressions carefully.

Male:	un chien	#	ce chien	#
	un arbre	#	cet arbre	#
Female:	un cousin	#	ce cousin	#
	un enfant	#	cet enfant	#
Male:	un dîner	#	ce dîner	#
	un ami	#	cet ami	#
Female:	un magasin	#	ce magasin	#
	un appartement	#	cet appartement	#

= (pause)

DRILL B

NARRATOR: The model for this drill is **Est-ce que tu veux jouer aux cartes avec moi?** Replace **jouer aux cartes** by the following expressions. The model is **Est-ce que tu veux jouer aux cartes avec moi?** Here is the first expression.

Male:	jouer au hockey	*(pause)*
	Est-ce que tu veux jouer au hockey avec moi?	*(pause)*
Female:	jouer au baseball	*(pause)*
	Est-ce que tu veux jouer au baseball avec moi?	*(pause)*
Male:	parler	*(pause)*
	Est-ce que tu veux parler avec moi?	*(pause)*
Female:	manger	*(pause)*
	Est-ce que tu veux manger avec moi?	*(pause)*
Male:	regarder la télé	*(pause)*
	Est-ce que tu veux regarder la télé avec moi?	*(pause)*

DRILL C

NARRATOR: Imitate the following commands carefully.

Male:	Regarde ton frère.	*(pause)*
	Regarde ta sœur.	*(pause)*
	Regarde tes deux cartes.	*(pause)*
Female:	Regarde ton père.	*(pause)*
	Regarde ta mère.	*(pause)*
	Regarde tes deux cousins.	*(pause)*
Male:	Mange ton dîner.	*(pause)*
	Mange ta salade.	*(pause)*
	Mange tes deux bananes.	*(pause)*
Female:	Mange ton bœuf.	*(pause)*
	Mange ta carotte.	*(pause)*
	Mange tes deux bonbons.	*(pause)*

DRILL D

NARRATOR: The actors will now present the first dialogue, line by line. Repeat each line after them. (See Unit 8, Conversational Exchange I.)

TAPE 8, DRILL 2 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following statements carefully.

Female:	Voilà un livre.	*(pause)*
	Voilà des livres.	*(pause)*
	Voilà le livre de Paul.	*(pause)*
	Voilà les livres de Paul.	*(pause)*
Male:	Voilà une carte.	*(pause)*
	Voilà des cartes.	*(pause)*
	Voilà la carte de Paul.	*(pause)*
	Voilà les cartes de Paul.	*(pause)*
Female:	J'ai un crayon.	*(pause)*
	J'ai des crayons.	*(pause)*
	J'ai le crayon de Paul.	*(pause)*
	J'ai les crayons de Paul.	*(pause)*
Male:	J'ai un cahier.	*(pause)*
	J'ai des cahiers.	*(pause)*
	J'ai le cahier de Paul.	*(pause)*
	J'ai les cahiers de Paul.	*(pause)*

DRILL B

NARRATOR: In this exercise, supply either the answer **Tu es dans un petit restaurant** or **Vous êtes dans un petit restaurant.**

Example:

Cue: Paul.
Your response: Paul, tu es dans un petit restaurant.
Cue: Paul et Henri.
Your response: Paul et Henri, vous êtes dans un petit restaurant.

Here is the first cue.

Male:	Suzette	*(pause)*
	Suzette, tu es dans un petit restaurant.	*(pause)*

Female:	Marie-Claire	*(pause)*
	Marie-Claire, tu es dans un petit restaurant.	*(pause)*
Male:	Suzette et Maire-Claire	*(pause)*
	Suzette et Marie-Claire, vous êtes dans un petit restaurant.	*(pause)*
Female:	Jacques	*(pause)*
	Jacques, tu es dans un petit restaurant.	*(pause)*
Male:	Henri	*(pause)*
	Henri, tu es dans un petit restaurant.	*(pause)*
Female:	Jacques et Henri	*(pause)*
	Jacques et Henri, vous êtes dans un petit restaurant.	*(pause)*

DRILL C

NARRATOR: Imitate the following statements carefully.

Male:	C'est un café.	*(pause)*
	C'est une carotte.	*(pause)*
Female:	C'est un chandail.	*(pause)*
	C'est une table.	*(pause)*
Male:	C'est un manteau.	*(pause)*
	C'est une robe.	*(pause)*
Female:	C'est un stylo.	*(pause)*
	C'est une règle.	*(pause)*
Male:	C'est un couteau.	*(pause)*
	C'est une fourchette.	*(pause)*

DRILL D

NARRATOR: The actors will now present the second dialogue, line by line. Repeat each line after them. (See Unit 8, Conversational Exchange 2.)

TAPE 8, DRILL 3 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following words. Make a clear distinction between the consonant sounds (v) as in **voilà** and (f) as in **frère**.
Repeat.

Male:	vingt	*(pause)*	fin	*(pause)*
Female:	vous	*(pause)*	fou	*(pause)*
Male:	vert	*(pause)*	faire	*(pause)*
Female:	veux	*(pause)*	feu	*(pause)*
Male:	je vais	*(pause)*	je fais	*(pause)*

DRILL B

NARRATOR: The model for this exercise is **Vous voulez un sandwich.** Replace the pronoun **vous** by the following pronouns. The model is **Vous voulez un sandwich.**

Male:	je	*(pause)*
	Je veux un sandwich.	*(pause)*
Female:	tu	*(pause)*
	Tu veux un sandwich.	*(pause)*
Male:	il	*(pause)*
	Il veut un sandwich.	*(pause)*
Female:	elle	*(pause)*
	Elle veut un sandwich.	*(pause)*
Male:	vous	*(pause)*
	Vous voulez un sandwich.	*(pause)*

DRILL C

NARRATOR: The model is **Voilà une tasse de café.** Replace **une tasse de café** by the following expressions. The model is **Voilà une tasse de café.** Here is the first expression.

Female:	une tasse de thé	*(pause)*
	Voilà une tasse de thé.	*(pause)*
Male:	un verre de lait	*(pause)*
	Voilà un verre de lait.	*(pause)*
Female:	un verre d'eau	*(pause)*
	Voilà un verre d'eau.	*(pause)*
Male:	une tasse de lait	*(pause)*
	Voilà une tasse de lait.	*(pause)*
Female:	une tasse d'eau	*(pause)*
	Voilà une tasse d'eau.	*(pause)*

DRILL D

NARRATOR: The actors will now present the third dialogue, line by line. Repeat each line after them. (See Unit 8, Conversational Exchange 3.)

TAPE 8, DRILL 4 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following numbers carefully.

Female:	trente	#	trente	#
	trente et un	#	trente et un	#
	trente-deux	#	trente-deux	#
Male:	quarante	#	quarante	#
	quarante et un	#	quarante et un	#
	quarante-trois	#	quarante-trois	#
Female:	cinquante	#	cinquante	#
	cinquante et un	#	cinquante et un	#
	cinquante-quatre	#	cinquante-quatre	#
Male:	soixante	#	soixante	#
	soixante et un	#	soixante et un	#
	soixante-neuf	#	soixante-neuf	#

= *(pause)*

DRILL B

NARRATOR: The model for this drill is **Est-ce que tu veux regarder le journal?** Replace **le journal** by the following expressions. The model is **Est-ce que tu veux regarder le journal?**
Here is the first expression.

Female:	mon cahier	*(pause)*
	Est-ce que tu veux regarder mon cahier?	*(pause)*
Male:	son beau livre	*(pause)*
	Est-ce que tu veux regarder son beau livre?	*(pause)*
Female:	ma photo	*(pause)*
	Est-ce que tu veux regarder ma photo?	*(pause)*

Male:	son cadeau de Noël	*(pause)*
	Est-ce que tu veux regarder son cadeau de Noël?	*(pause)*
Female:	le match de hockey	*(pause)*
	Est-ce que tu veux regarder le match de hockey?	*(pause)*

DRILL C

NARRATOR: The model for this exercise is **Est-ce qu'il y a un livre sur la table?** Replace **un livre** by the following expressions. The model is **Est-ce qu'il y a un livre sur la table?** Here is the first expression.

Female:	quatre cuillers	*(pause)*
	Est-ce qu'il y a quatre cuillers sur la table?	*(pause)*
Male:	du bœuf	*(pause)*
	Est-ce qu'il y a du bœuf sur la table?	*(pause)*
Female:	des assiettes	*(pause)*
	Est-ce qu'il y a des assiettes sur la table?	*(pause)*
Male:	une tasse de café	*(pause)*
	Est-ce qu'il y a une tasse de café sur la table?	*(pause)*
Female:	un sandwich au fromage	*(pause)*
	Est-ce qu'il y a un sandwich au fromage sur la table?	*(pause)*

DRILL D

NARRATOR: The actors will present the fourth dialogue, line by line. Repeat each line after them. (See Unit 8, Conversational Exchange 4 (A).)

TAPE 8, DRILL 5 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following words. Make a clear distinction between the consonant sounds (ʃ) as in **chez** and (s) as in **sœur**. Repeat.

Male:	chaque	*(pause)*	sac	*(pause)*
Female:	chaise	*(pause)*	seize	*(pause)*
Male:	chaud	*(pause)*	seau	*(pause)*
Female:	chou	*(pause)*	sous	*(pause)*
Male:	chapeau	*(pause)*	sa peau	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Qu'est-ce qu'il porte?** Replace **il porte** by the following expressions. The model is **Qu'est-ce qu'il porte?** Here is the first expression.

Female:	il fait	*(pause)*
	Qu'est-ce qu'il fait?	*(pause)*
Male:	il dit	*(pause)*
	Qu'est-ce qu'il dit?	*(pause)*
Female:	il mange	*(pause)*
	Qu'est-ce qu'il mange?	*(pause)*
Male:	il chante	*(pause)*
	Qu'est-ce qu'il chante?	*(pause)*
Female:	il regarde	*(pause)*
	Qu'est-ce qu'il regarde?	*(pause)*

DRILL C

NARRATOR: Answer the following commands in this way:
Example:

Cue: **Donne le journal à Marie-Claire.**
Your response: **Je lui donne le journal.**

Here is the first cue.

Male:	Donne les bananes à Henri.	#
	Je lui donne les bananes.	#
Female:	Donne du poulet à ta mère.	#
	Je lui donne du poulet.	#
Male:	Donne un verre de lait à Suzette.	#
	Je lui donne un verre de lait.	#
Female:	Donne le chandail rouge à Jacques.	#
	Je lui donne le chandail rouge.	#

= (pause)

DRILL D

NARRATOR: The actors will now present the fifth dialogue, line by line. Repeat each line after them. (See Unit 8, Conversational Exchange 4 (B).)

TAPE 8, DRILL 6 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following words. Make a clear distinction between the consonant sounds (v) as in **voilà** and (b) as in **bon**. Repeat.

Male:	vous	*(pause)*	boue	*(pause)*
Female:	vingt	*(pause)*	bain	*(pause)*
Male:	ville	*(pause)*	bile	*(pause)*
Female:	vient	*(pause)*	bien	*(pause)*
Male:	veau	*(pause)*	beau	*(pause)*

DRILL B

NARRATOR: The model for this drill is **Est-ce que tu veux aller en ville?** Replace **en ville** by the following expressions. The model is **Est-ce que tu veux aller en ville?** Here is the first expression.

Female:	au match de hockey	*(pause)*
	Est-ce que tu veux aller au match de hockey?	*(pause)*
Male:	chez Paul	*(pause)*
	Est-ce que tu veux aller chez Paul?	*(pause)*
Female:	à Montréal	*(pause)*
	Est-ce que tu veux aller à Montréal?	*(pause)*
Male:	au cinéma	*(pause)*
	Est-ce que tu veux aller au cinéma?	*(pause)*
Female:	au rayon des souliers	*(pause)*
	Est-ce que tu veux aller au rayon des souliers?	*(pause)*

DRILL C

NARRATOR: The model for this drill is **Est-ce que tu vas mettre un manteau?** Replace **tu** by the following words. The model is **Est-ce que tu vas mettre un manteau?** Here is the first word.

Male:	Monsieur Leduc	*(pause)*
	Est-ce que Monsieur Leduc va mettre un manteau?	*(pause)*
Female:	sa sœur	*(pause)*
	Est-ce que sa sœur va mettre un manteau?	*(pause)*
Male:	ton frère	*(pause)*
	Est-ce que ton frère va mettre un manteau?	*(pause)*
Female:	il	*(pause)*
	Est-ce qu'il va mettre un manteau?	*(pause)*

DRILL D

NARRATOR: The model for this drill is **Qu'est-ce que tu vas mettre?** Replace **mettre** by the following verbs. The model is **Qu'est-ce que tu vas mettre?** Here is the first verb.

Female:	manger	*(pause)*
	Qu'est-ce que tu vas manger?	*(pause)*
Male:	boire	*(pause)*
	Qu'est-ce que tu vas boire?	*(pause)*
Female:	regarder	*(pause)*
	Qu'est-ce que tu vas regarder?	*(pause)*
Male:	donner à Jacques	*(pause)*
	Qu'est-ce que tu vas donner à Jacques?	*(pause)*
Female:	jouer	*(pause)*
	Qu'est-ce que tu vas jouer?	*(pause)*

TAPE 8, DRILL 7 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Repeat the following statements, questions and commands. Listen carefully to the stress and intonation. Imitate these accurately. Repeat.

Male:	Il fait beau	*(pause)*
	Il fait très beau.	*(pause)*
	Il fait très beau aujourd'hui.	*(pause)*
	Il fait très beau aujourd'hui, n'est-ce pas?	*(pause)*
	Il fait très beau aujourd'hui, n'est-ce pas, Paul?	*(pause)*
Female:	Tu vas manger?	*(pause)*
	Qu'est-ce que tu vas manger?	*(pause)*
	Qu'est-ce que tu vas manger ce soir?	*(pause)*
	Qu'est-ce que tu vas manger ce soir au dîner?	*(pause)*
	Qu'est-ce que tu vas manger ce soir au dîner, Paul?	*(pause)*
Male:	Va à la table.	*(pause)*
	Va manger à la table.	*(pause)*
	Va manger à la table tout de suite.	*(pause)*
	Va manger à la table tout de suite, s'il te plaît.	*(pause)*
	Va manger à la table tout de suite, s'il te plaît, Paul.	*(pause)*

DRILL B

NARRATOR: The model for this sentence is **Je viens chez toi après le dîner.** Replace **après le dîner** by the following expressions. The model is **Je viens chez toi après le dîner.** Here is the first expression.

Male:	ce soir	*(pause)*
	Je viens chez toi ce soir.	*(pause)*
Female:	ce matin	*(pause)*
	Je viens chez toi ce matin.	*(pause)*
Male:	tout de suite	*(pause)*
	Je viens chez toi tout de suite.	*(pause)*
Female:	avec lui	*(pause)*
	Je viens chez toi avec lui.	*(pause)*
Male:	à midi	*(pause)*
	Je viens chez toi à midi.	*(pause)*
Female:	aujourd'hui	*(pause)*
	Je viens chez toi aujourd'hui.	*(pause)*

DRILL C

NARRATOR: The model for this drill is **Prends cette chaise.** Replace **chaise** by the following nouns. The model is **Prends cette chaise.** Here is the first noun.

Female:	banane	*(pause)*
	Prends cette banane.	*(pause)*
Male:	carte	*(pause)*
	Prends cette carte.	*(pause)*
Female:	assiette	*(pause)*
	Prends cette assiette.	*(pause)*
Male:	règle	*(pause)*
	Prends cette règle.	*(pause)*
Female:	fourchette	*(pause)*
	Prends cette fourchette.	*(pause)*

DRILL D

NARRATOR: Change the following statements to the negative. Here is the first statement.

Female:	Je suis à ma place.	*(pause)*
	Je ne suis pas à ma place.	*(pause)*
Male:	Tu regardes la télé.	*(pause)*
	Tu ne regardes pas la télé.	*(pause)*
Female:	Il a un chandail noir.	*(pause)*
	Il n'a pas de chandail noir.	*(pause)*
Male:	Elle est dans le salon.	*(pause)*
	Elle n'est pas dans le salon.	*(pause)*
Female:	J'ai un verre.	*(pause)*
	Je n'ai pas de verre.	*(pause)*

TAPE 8, DRILL 8 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model for this drill is **Est-ce que Paul est à la maison?** Replace **à la maison** by the following expressions. The model is **Est-ce que Paul est à la maison?** Here is the first expression.

Male:	au pique-nique	*(pause)*
	Est-ce que Paul est au pique-nique?	*(pause)*

Female:	au garage	(pause)
	Est-ce que Paul est au garage?	(pause)
Male:	à la porte	(pause)
	Est-ce que Paul est à la porte?	(pause)
Female:	à la place de Jacques	(pause)
	Est-ce que Paul est à la place de Jacques?	(pause)
Male:	à l'école	(pause)
	Est-ce que Paul est à l'école?	(pause)

DRILL B

NARRATOR: The model for this drill is **Suzette porte des souliers noirs.** Replace **Suzette** by the following expressions. The model is **Suzette porte des souliers noirs.** Here is the first expression.

Male:	Monsieur Leduc	(pause)
	Monsieur Leduc porte des souliers noirs.	(pause)
Female:	je	(pause)
	Je porte des souliers noirs.	(pause)
Male:	tu	(pause)
	Tu portes des souliers noirs.	(pause)
Female:	il	(pause)
	Il porte des souliers noirs.	(pause)
Male:	elle	(pause)
	Elle porte des souliers noirs.	(pause)

DRILL C

NARRATOR: Listen carefully to the following statements. Imitate the pronunciation and intonation carefully.

Female:	Il est à l'école.	(pause)
	Elle est à l'école.	(pause)
Male:	Il a un chien.	(pause)
	Elle a un chien.	(pause)
Female:	Il adore le baseball.	(pause)
	Elle adore le baseball.	(pause)
Male:	Il arrive à midi.	(pause)
	Elle arrive à midi.	(pause)

DRILL D

NARRATOR: The model for this drill is **J'ai mal aux oreilles.** Replace **oreilles** by the following expressions. The model is **J'ai mal aux oreilles.** Here is the first expression.

Male:	au pied	(pause)
	J'ai mal au pied.	(pause)
Female:	au bras	(pause)
	J'ai mal au bras.	(pause)
Male:	au dos	(pause)
	J'ai mal au dos.	(pause)
Female:	à la main	(pause)
	J'ai mal à la main.	(pause)
Male:	à la tête	(pause)
	J'ai mal à la tête.	(pause)

TAPE 8, DRILL 9 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model for this drill is **Elle porte un beau chandail.** Replace **un beau chandail** by the following expressions. The model is **Elle porte un beau chandail.** Here is the first expression.

Male:	un beau chapeau bleu	(pause)
	Elle porte un beau chapeau bleu.	(pause)
Female:	un beau manteau bleu	(pause)
	Elle porte un beau manteau bleu.	(pause)
Male:	une belle blouse bleue.	(pause)
	Elle porte une belle blouse bleue.	(pause)
Female:	une belle jupe bleue	(pause)
	Elle porte une belle jupe bleue.	(pause)

DRILL B

NARRATOR: Listen carefully to the following statements that describe the picture **Ah, les Femmes!** Imitate the pronunciation, intonation and stress and expression of the actors. Listen to yourself carefully and see if your French sounds like the French of the actors. (See Unit 8, Picture Study I, Chart 8, Side A.)

TAPE 8, DRILL 10 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Listen carefully to the following statements. Imitate the pronunciation and intonation carefully. Repeat.

Female:	avec un ami # avec un ami	#
	Il va à l'école avec un ami.	#
	Il va à l'école avec un ami.	#
Male:	une belle auto # une belle auto	#
	Il a une belle auto. #	
	Il a une belle auto. #	
Female:	pour elle # pour elle	#
	J'ai un cadeau pour elle.	#
	J'ai un cadeau pour elle.	#
Male:	cinq assiettes # cinq assiettes	#
	Il y a cinq assiettes sur la table.	#
	Il y a cinq assiettes sur la table.	#

DRILL B

NARRATOR: Listen carefully to the following statements that describe the picture **Ah, les Femmes!** Imitate the pronunciation, intonation, stress and expression of the actor. Listen to yourself carefully and see if your French sounds like the French of the actor. (See Unit 8, Picture Study 2, Chart 8, Side B.)

TAPE 8, DRILL 11 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: The model for this exercise is **Jacques est à la fenêtre.** Replace **à la fenêtre** by the following expressions. The model is **Jacques est à la fenêtre.** Here is the first expression.

Male:	au match de hockey	(pause)
	Jacques est au match de hockey.	(pause)

Female:	au cinéma	*(pause)*
	Jacques est au cinéma.	*(pause)*
Male:	à la maison	*(pause)*
	Jacques est à la maison.	*(pause)*
Female:	à la porte	*(pause)*
	Jacques est à la porte.	*(pause)*
Male:	à l'école	*(pause)*
	Jacques est à l'école.	*(pause)*

DRILL B

NARRATOR: In the following statements, replace **à Paul** by the pronoun **lui**.

Example:

Cue: **Jacques montre le parapluie à Paul.**
Your response: **Jacques lui montre le parapluie.**

Here is the first statement.

Male:	**Je montre la photo à Paul.**	*(pause)*
	Je lui montre la photo.	*(pause)*
Female:	**Tu montres ton cadeau à Paul.**	*(pause)*
	Tu lui montres ton cadeau.	*(pause)*
Male:	**Il montre sa belle chemise à Paul.**	*(pause)*
	Il lui montre sa belle chemise.	*(pause)*
Female:	**Elle montre son beau chapeau à Paul.**	*(pause)*
	Elle lui montre son beau chapeau.	*(pause)*
Male:	**Son ami montre son auto à Paul.**	*(pause)*
	Son ami lui montre son auto.	*(pause)*

DRILL C

NARRATOR: The model for this drill is **Suzette a les cheveux blonds.** Replace **Suzette** by the following expressions. The model is **Suzette a les cheveux blonds.** Here is the first expression.

Female:	**Monsieur Leduc**	*(pause)*
	Monsieur Leduc a les cheveux blonds.	*(pause)*
Male:	**tante Louise**	*(pause)*
	Tante Louise a les cheveux blonds.	*(pause)*
Female:	**son frère**	*(pause)*
	Son frère a les cheveux blonds.	*(pause)*
Male:	**sa sœur**	*(pause)*
	Sa sœur a les cheveux blonds.	*(pause)*
Female:	**elle**	*(pause)*
	Elle a les cheveux blonds.	*(pause)*

TAPE 8, DRILL 12 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: The actors will now present a little play for you. The play is called **Ah, les Femmes!** (See Unit 8, Situation Dialogue.)

DRILL B

NARRATOR: Here is the first scene of the play. Listen carefully.

DRILL C

NARRATOR: Now the actors will repeat each line of the dialogue, leaving a pause so that you may repeat the line. Listen carefully and repeat accurately.

TAPE 8, DRILL 13 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: Scene 1 of the play will now be reviewed. Listen carefully.

DRILL B

NARRATOR: The actor will now give you the name of the speaker and the class will say aloud the line of dialogue. When you have finished, the actor will repeat the line twice with pauses so that you can repeat it.
Here is the name of the first speaker.

TAPE 8, DRILL 14 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: The actors will now review Scene 2 for you. Listen carefully.

DRILL B

NARRATOR: Now you will learn the lines by repeating them after the French actor. Each line will be repeated twice.

DRILL C

NARRATOR: The actor will now give you the name of the speaker and you will provide the line of dialogue aloud. After you have given the answer, the actor will give the correct line twice, leaving a pause for your repetition.
Here is the first speaker.

TAPE 8, DRILL 15 *(Timing, as much time as is needed)*

DRILL A

NARRATOR: Here is Scene 3 of our play. The actors will read it through. Listen.

DRILL B

NARRATOR: Each line of the scene will now be presented twice with pauses so that you can repeat and learn it.

DRILL C

NARRATOR: The actor will now give the name of the speaker and the class will give the appropriate line aloud. After you have said the line aloud, the actor will present the line twice and you will repeat it.
Here is the name of the first speaker.

TAPE 8, DRILL 16 *(Timing: as much time as is needed)*

DRILL A

NARRATOR: Here is Scene 4 of our play.

DRILL B

NARRATOR: Repeat each line of this dialogue after the actors.

DRILL C

NARRATOR: The actor will now give the name of the speaker and the class will give the appropriate line aloud. After you have said the line aloud, the actor will present the line and you will repeat it.
Here is the name of the first speaker.

TAPE 8, DRILL 17 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: Imitate the following sentences. Contrast the last sound in gentil and gentille.

Male:	Paul est gentil.	*(pause)*
	Marie-Claire est gentille.	*(pause)*
Female:	M. Leduc est gentil.	*(pause)*
	Madame Leduc est gentille.	*(pause)*
Male:	Jacques est gentil.	*(pause)*
	Suzette est gentille.	*(pause)*
Female:	Il est gentil.	*(pause)*
	Elle est gentille.	*(pause)*

DRILL B

NARRATOR: The model for this drill is Moi, j'adore les bonbons. Replace moi by the following pronouns and make whatever changes are necessary. The model is Moi, j'adore les bonbons.

Male:	toi	*(pause)*
	Toi, tu adores les bonbons.	*(pause)*
Female:	lui	*(pause)*
	Lui, il adore les bonbons.	*(pause)*
Male:	elle	*(pause)*
	Elle, elle adore les bonbons.	*(pause)*
Female:	moi	*(pause)*
	Moi, j'adore les bonbons.	*(pause)*

DRILL C

NARRATOR: The question for this exercise is Quel temps fait-il? Answer this question using the following cue words. The question is Quel temps fait-il?
Here is the first cue.

Male:	pleut	*(pause)*
	Il pleut.	*(pause)*
Female:	pleut à verse	*(pause)*
	Il pleut à verse.	*(pause)*
Male:	neige	*(pause)*
	Il neige.	*(pause)*
Female:	beau	*(pause)*
	Il fait beau.	*(pause)*
Male:	mauvais	*(pause)*
	Il fait mauvais.	*(pause)*
Female:	soleil	*(pause)*
	Il fait du soleil.	*(pause)*

DRILL D

NARRATOR: The model for this drill is De quelle couleur sont les yeux de Jacques? Replace les yeux by the following nouns. The model is De quelle couleur sont les yeux de Jacques?

Female:	les souliers	*(pause)*
	De quelle couleur sont les souliers de Jacques?	*(pause)*
Male:	les cheveux	*(pause)*
	De quelle couleur sont les cheveux de Jacques?	*(pause)*
Female:	les chemises	*(pause)*
	De quelle couleur sont les chemises de Jacques?	*(pause)*
Male:	les livres	*(pause)*
	De quelle couleur sont les livres de Jacques?	*(pause)*
Female:	les crayons	*(pause)*
	De quelle couleur sont les crayons de Jacques?	*(pause)*

TAPE 8, DRILL 18 *(Timing: maximum 4 minutes)*

DRILL A

NARRATOR: You will hear two words. If the first word contains the sound (v) as in voilà hold up one finger; if the second word contains the sound (v), hold up two fingers. Here is the first pair of words.

Male:	vous	fou	*(pause: slow count of 5 as the teacher checks the class)*
Female:	bien	vient	*(pause: slow count of 5)*
Male:	fais	vais	*(pause: slow count of 5)*
Female:	veux	feu	*(pause: slow count of 5)*

DRILL B

NARRATOR: You will hear two sentences. If the first sentence contains the word **une**, hold up one finger; if the second sentence contains the word **une**, hold up two fingers. Here are the first sentences.

Male:	**Voilà un couteau.**	
	Voilà une cuiller.	*(pause: slow count of 5)*
Female:	**C'est un salon.**	
	C'est une salle.	*(pause: slow count of 5)*
Male:	**J'ai une cousine.**	
	J'ai un cousin.	*(pause: slow count of 5)*

DRILL C

NARRATOR: You will hear two sentences. If the first sentence contains the word **le** hold up one finger; if the second sentence contains the word **le** hold up two fingers.

Male:	**Je n'ai pas de livre.**	
	Je n'ai pas le livre rouge.	*(pause: slow count of 5)*
Female:	**Tu as le livre de Jacques?**	
	Tu as ce livre de Jacques?	*(pause: slow count of 5)*
Male:	**Voilà le chapeau bleu.**	
	Voilà la chemise bleue.	*(pause: slow count of 5)*
Female:	**Je regarde le chien.**	
	Je regarde les chiens.	*(pause: slow count of 5)*

DRILL D

NARRATOR: If the first word of the following pairs of words contains the sound (ø) as in **bleu** hold up one finger; if the second word contains the sound (ø), hold up two fingers.

Male:	cheveux	chevaux	*(pause slow count of 5)*
Female:	de	deux	*(pause slow count of 5)*
Male:	ses	ceux	*(pause: slow count of 5)*
Female:	les uns	les œufs	*(pause: slow count of 5)*



UNIT 1

AURAL COMPREHENSION TEST 1

Take the sheet you have been given and turn to Test I. It is the side with the drawings on it. Beside each number there are two drawings lettered A and B. For each pair of numbered pictures you will hear a statement that applies either to picture A or to picture B. Listen carefully to the statement, look at the two pictures and then decide which picture the statement describes. If the statement describes picture A, put a circle around the A. If the statement describes picture B, put a circle around the letter B.

We will now begin.

1. **Ça va bien.** *(Pause: Slow count of 10)*
2. **Allo.** *(Pause: Slow count of 10)*
3. **C'est les livres de Jacques.** *(Pause: Slow count of 10)*
4. **Ce n'est pas un crayon.** *(Pause: Slow count of 10)*
5. **C'est dix.** *(Pause: Slow count of 10)*
6. **C'est le stylo de Suzette.** *(Pause: Slow count of 10)*
7. **Oui.** *(Pause: Slow count of 10)*

AURAL COMPREHENSION TEST 2

Turn your test sheet over to Test 2.

Test 2 A

One of each of the following pairs of words is English; the other is French. If the first word is French, circle A on your paper; if the second word is French, circle B. Listen carefully.

1. Bow **Beau** *(Pause: Slow count of 5)*
2. See **Si** *(Pause: Slow count of 5)*
3. **Ces** Say *(Pause: Slow count of 5)*

Test 2B

If the first of the following pairs of words contains a nasal vowel sound, circle A. If the second word contains a nasal vowel sound, circle B.

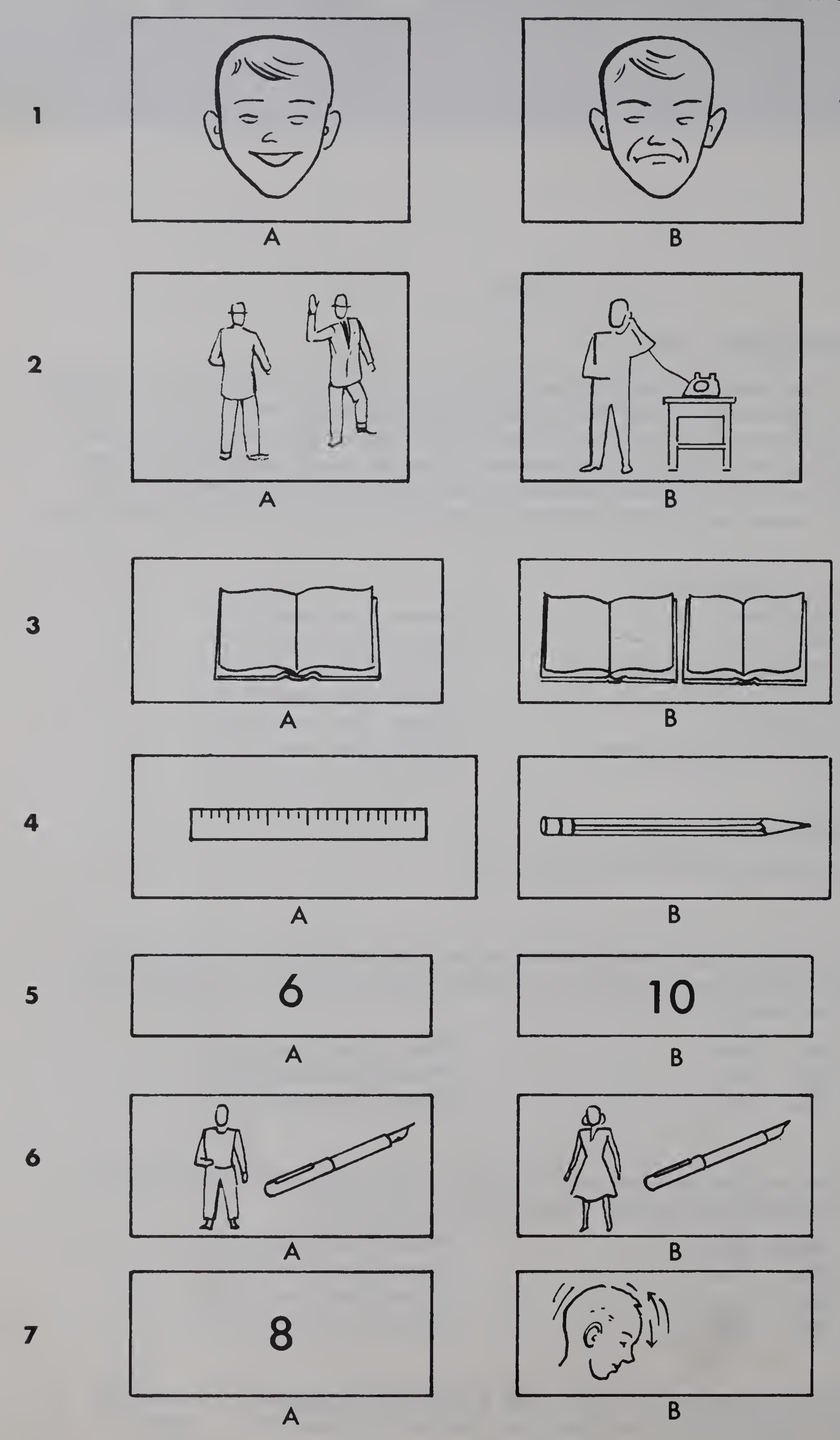
1. **Donne** **Don** *(Pause: Slow count of 5)*
2. **Veau** **Vont** *(Pause: Slow count of 5)*
3. **Main** **Ma** *(Pause: Slow count of 5)*
4. **Un** **Une** *(Pause: Slow count of 5)*

Test 2 C

In the following pairs of words, circle A if the first word contains the sound (ø) as in **deux.** Circle B if the second word contains the sound (ø) . Listen.

STUDENT TEST SHEET

UNIT 1 AURAL COMPREHENSION TEST 1



STUDENT TEST SHEET

UNIT 1, AURAL COMPREHENSION TEST 2

TEST 2 A

1. A B
2. A B
3. A B

TEST 2 B

1. A B
2. A B
3. A B
4. A B

TEST 2 C

1. A B
2. A B
3. A B

TEST 2 D

1. A B
2. A B
3. A B

1. **Faux** **Feu** (Pause: Slow count of 5)
2. **Jus** **Jeu** (Pause: Slow count of 5)
3. **Veux** **Vu** (Pause: Slow count of 5)

Test 2 D

Circle the letter A if the first word in a pair contains the [y] sound as in **bu**. Circle the letter B if the second word contains the [y] sound.
Listen.

1. **Doux** **Du** (Pause: Slow count of 5)
2. **Nu** **Nous** (Pause: Slow count of 5)
3. **Peu** **Pu** (Pause: Slow count of 5)

UNIT 2

AURAL COMPREHENSION TEST 1

Take the sheet you have been given and turn to Test 1. It is the side with the numbered drawings on it. For each series of drawings you will hear a statement that applies to one of the drawings, but not to the others. Listen carefully to the statement, look at the pictures and then decide which picture the statement describes. Circle the letter which corresponds to the picture you have chosen. Here is the statement for the first set of drawings.

1. **C'est un bon pique-nique.** (Pause: Slow count of 10)
2. **C'est le déjeuner de Pitou.** (Pause: Slow count of 10)
3. **Ce n'est pas un poulet.** (Pause: Slow count of 10)
4. **C'est le chien de Henri.** (Pause: Slow count of 10)
5. **C'est les gommes de Suzette.** (Pause: Slow count of 10)
6. **Merci.** (Pause: Slow count of 10)
7. **La voilà avec Pitou.** (Pause: Slow count of 10)

AURAL COMPREHENSION TEST 2

Turn your test sheet over to Test 2.

Test 2 A

Identify the French word in the following pairs of words. If the first word is French, circle A on your paper. If the second word is French, circle B on your paper. Listen carefully.

1. Poor **Pour** (Pause: Slow count of 5)
2. **Las** Law (Pause: Slow count of 5)
3. Day **Des** (Pause: Slow count of 5)

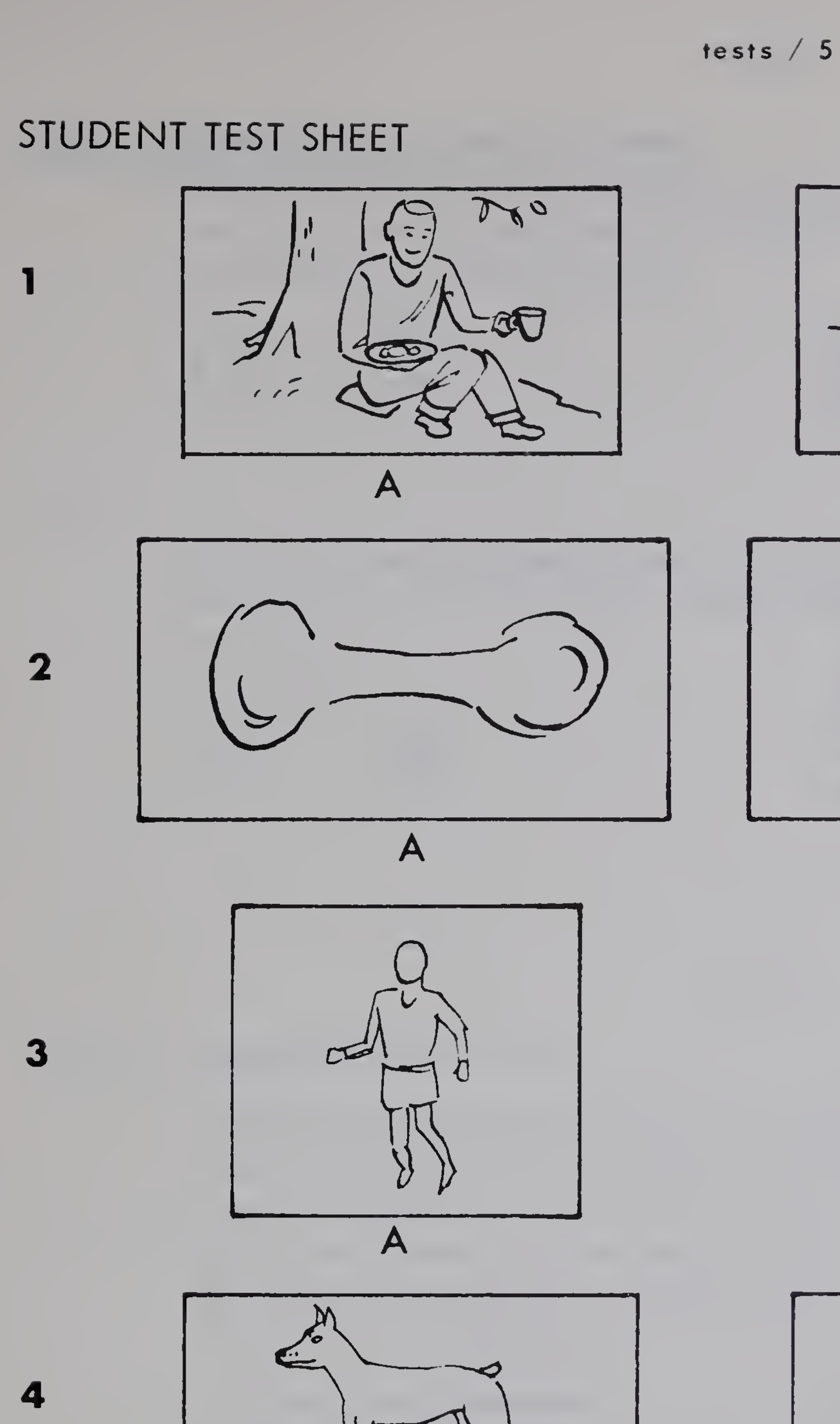
Test 2 B

If the first word contains a nasal vowel sound, circle A. If the second word contains a nasal vowel sound, circle B.

1. **Faux** **Font** (Pause: Slow count of 5)
2. **Beau jour** **Bonjour** (Pause: Slow count of 5)
3. **Sa** **Sain** (Pause: Slow count of 5)
4. **Un** **Une** (Pause: Slow count of 5)

STUDENT TEST SHEET

UNIT 2 AURAL COMPREHENSION TEST 1

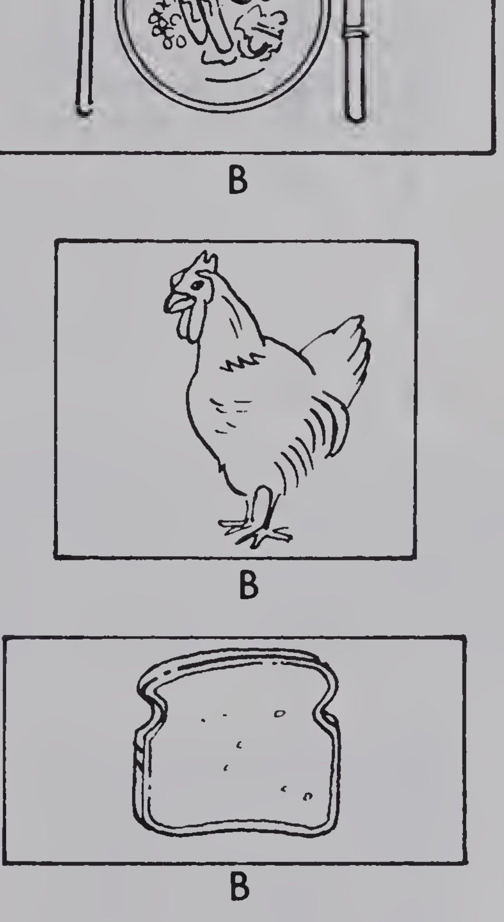


1

A B

2

A B

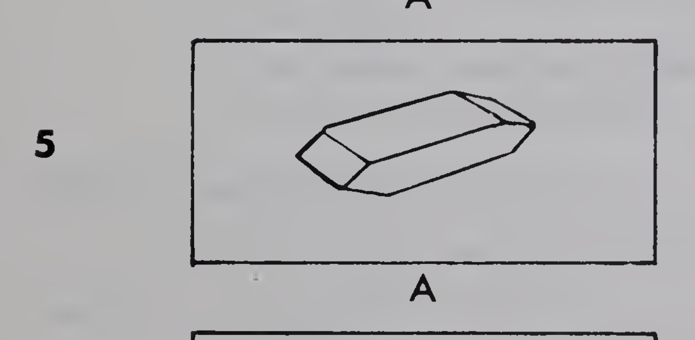


3

A B

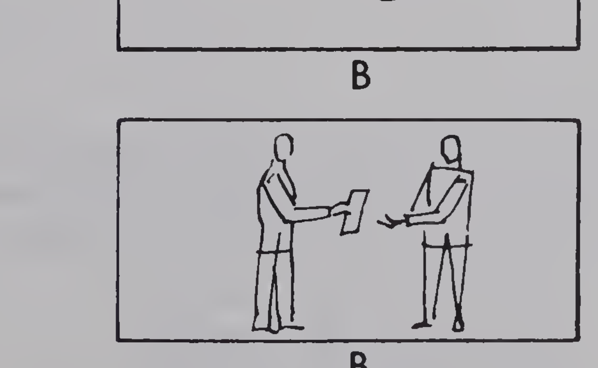
4

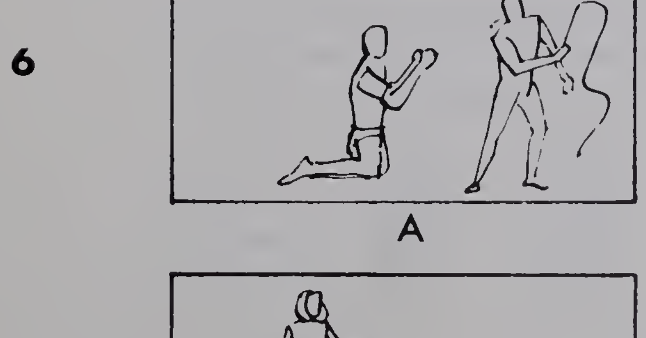
A B



5

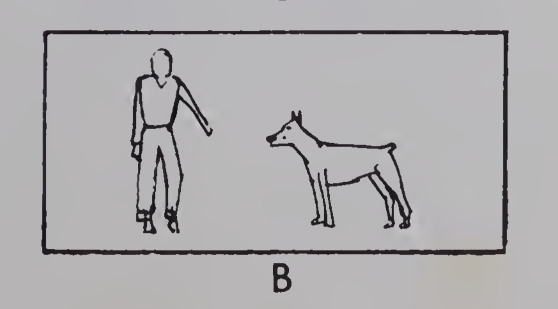
A B





6

A B



7

A B

STUDENT TEST SHEET

UNIT 2, AURAL COMPREHENSION TEST 2

TEST 2 A

1. A B

2. A B

3. A B

TEST 2 B

1. A B

2. A B

3. A B

4. A B

TEST 2 C

1. A B

2. A B

3. A B

TEST 2 D

1. A B

2. A B

3. A B

Test 2 C

Select the word that contains the sound [y] , as in **du.** Circle the letter A if the first word contains the sound [y] . Circle the letter B, if the second word contains the sound [y] . Listen carefully.

1. **Jus** **Joue** *(Pause: Slow count of 5)*
2. **Lu** **Loup** *(Pause: Slow count of 5)*
3. **Ceux** **Su** *(Pause: Slow count of 5)*

Test 2 D

Select the word that contains the sound [j] , as in **famille.** Circle A if the first word contains the sound [j] . If the second word contains the sound [j] , circle B. Listen.

1. **Cille** **Si** *(Pause: Slow count of 5)*
2. **Fit** **Fille** *(Pause: Slow count of 5)*
3. **Pis** **Pille** *(Pause: Slow count of 5)*

UNIT 3

AURAL COMPREHENSION TEST 1

Take the sheet you have been given and turn to Test 1. It is the side with the numbered drawings on it. For each series of drawings you will hear a statement that applies to one of the drawings, but not to the others. Listen carefully to the statement, look at the pictures and then decide which picture the statement describes. Circle the letter which corresponds to the picture you have chosen. Here is the statement for the first set of drawings.

1. **C'est le deux novembre.** *(Pause: Slow count of 10)*
2. **C'est une belle photo.** *(Pause: Slow count of 10)*
3. **Jean, viens ici.** *(Pause: Slow count of 10)*
4. **C'est la carte de Noël de Jacques.** *(Pause: Slow count of 10)*
5. **Me voilà.** *(Pause: Slow count of 10)*
6. **Les cadeaux sont sous l'arbre.** *(Pause: Slow count of 10)*
7. **Voilà la famille à la porte.** *(Pause: Slow count of 10)*

AURAL COMPREHENSION TEST 2

Turn your test sheet over to Test 2.

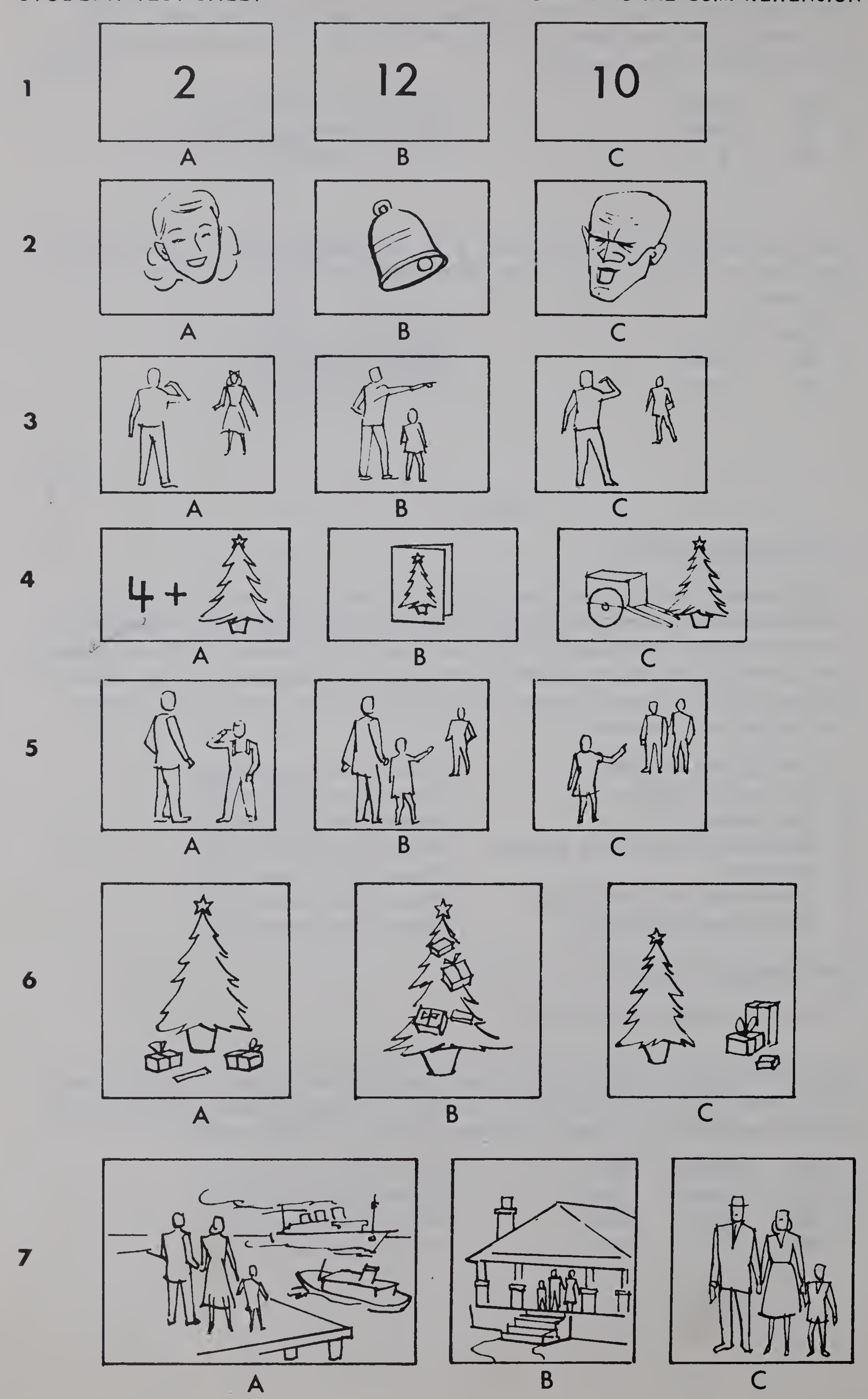
Test 2 A

Select the word that contains a nasal vowel sound. If the first word contains a nasal vowel sound, circle A. If the second word contains a nasal vowel sound, circle B. If the third word contains a nasal vowel sound, circle C. Listen carefully.

1. **Dos** **Donne** **Don** *(Pause: Slow count of 5)*
2. **La** **Lame** **Lent** *(Pause: Slow count of 5)*
3. **Sain** **Seine** **Sais** *(Pause: Slow count of 5)*
4. **Une** **Eu** **Un** *(Pause: Slow count of 5)*

STUDENT TEST SHEET

UNIT 3 AURAL COMPREHENSION TEST 1



STUDENT TEST SHEET

UNIT 3, AURAL COMPREHENSION TEST 2

TEST 2 A

1. A B C
2. A B C
3. A B C
4. A B C

TEST 2 B

1. A B
2. A B
3. A B

TEST 2 C

1. A B
2. A B
3. A B

TEST 2 D

1. A B
2. A B
3. A B

Test 2 B

Select the word that contains the sound [u] , as in **nous**. If the first word contains the sound [u] , circle A. If the second word contains the sound [u] , circle B. Listen.

1. **Deux** **Doux** *(Pause: Slow count of 5)*
2. **Sous** **Ceux** *(Pause: Slow count of 5)*
3. **Vous** **Veut** *(Pause: Slow count of 5)*

Test 2 C

Select the word that contains the nasal vowel sound [ɔ̃] , as in **non**. If the first word contains the sound [ɔ̃] , circle A. If the second word contains the sound [ɔ̃] circle B. Listen.

1. **Nonne** **Non** *(Pause: Slow count of 5)*
2. **Sans** **Son** *(Pause: Slow count of 5)*
3. **Bon** **Banc** *(Pause: Slow count of 5)*

Test 2 D

Select the word that contains the sound [ɥi] , as in **huit**. If the first word contains the sound [ɥi] , circle A. If the second word contains the sound [ɥi] , circle B. Listen.

1. **Lui** **Louis** *(Pause: Slow count of 5)*
2. **Oui** **Huit** *(Pause: Slow count of 5)*
3. **Louis** **Aujourd'hui** *(Pause: Slow count of 5)*

Test 3

ANECDOTE FOR COMPREHENSION

Listen to the following short anecdote.

Script: **C'est le jour de Noël. Pitou vient dans le salon. Henri vient dans le salon avec Pitou. Voilà les cadeaux sous l'arbre de Noël. Henri donne un beau cadeau à Pitou. Qu'est-ce que c'est? Est-ce que c'est un poulet? Non, ce n'est pas un poulet. Est-ce que c'est une photo de Henri? Non, ce n'est pas une photo de Henri. Qu'est-ce que c'est? Ah! C'est une balle! Joyeux Noël, Pitou! Voilà une belle balle pour toi.**

The anecdote will now be repeated. Look at the written test which has been provided and underline the correct completion for each statement.

Aural Test:

Choose the correct completion for each of the following sentences and write your answer on the paper which has been provided.

1. It is (Pitou's birthday, New Year's Day, Christmas Day).
2. The gifts are (on the tree, under the tree, on the table).
3. Henry gives a (beautiful, funny, big) present to Pitou.
4. The gift is (a bell, a chicken, a ball, a picture of Henry).
5. The scene takes place in (the recreation room, the dining room, the living room).

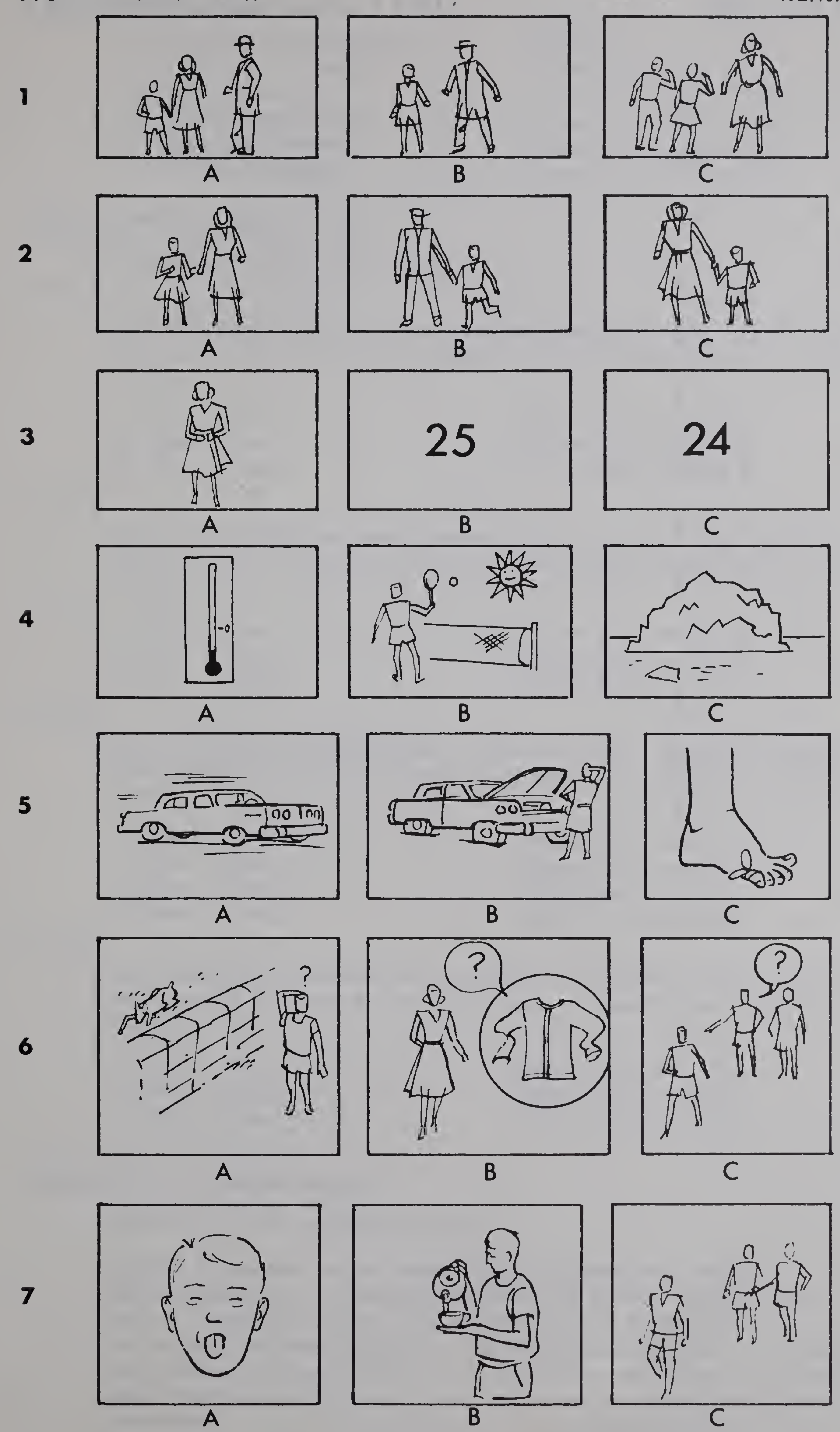
UNIT 4

AURAL COMPREHENSION TEST 1

Take the sheet you have been given and turn to Test 1. It is the side with the numbered drawings on it. For each series of drawings you will hear a statement that applies to one of the drawings, but not to the others. Listen carefully to the statement, look at the pictures and then decide which picture the statement describes. Circle the letter which corresponds to the picture you have chosen. Here is the statement for the first set of drawings.

STUDENT TEST SHEET

UNIT 4 AURAL COMPREHENSION TEST 1



STUDENT TEST SHEET

UNIT 4, AURAL COMPREHENSION TEST 2

TEST 2 A

1. A B
2. A B
3. A B

TEST 2 B

1. A B
2. A B
3. A B

TEST 2 C

1. A B
2. A B
3. A B
4. A B

TEST 2 D

1. A B
2. A B
3. A B

1. **Nous voilà papa.** *(Pause: Slow count of 10)*
2. **Le voilà avec tante Louise.** *(Pause: Slow count of 10)*
3. **C'est le jour de Noël.** *(Pause: Slow count of 10)*
4. **Il fait froid.** *(Pause: Slow count of 10)*
5. **L'auto ne marche pas.** *(Pause: Slow count of 10)*
6. **Où est mon chandail?** *(Pause: Slow count of 10)*
7. **Ce n'est pas gentil.** *(Pause: Slow count of 10)*

AURAL COMPREHENSION TEST 2

Turn your test sheet over to Test 2.

Test 2 A

Select the word that contains the sound [y] , as in **une**. If the first word contains the sound [y] , circle A. If the second word contains the sound [y] , circle B. Listen.

1. **Lit Lu** *(Pause: Slow count of 5)*
2. **Sous Su** *(Pause: Slow count of 5)*
3. **Nu Nous** *(Pause: Slow count of 5)*

Test 2 B

Select the word that contains the sound [ɛ] , as in **mais**. If the first word contains the sound [ɛ] , circle A. If the second word contains the sound [ɛ] , circle B. Listen.

1. **Tait Te** *(Pause: Slow count of 5)*
2. **Lè Lait** *(Pause: Slow count of 5)*
3. **Se C'est** *(Pause: Slow count of 5)*

Test 2 C

Select the word that contains the nasal vowel sound [ɑ̃] . If the first word contains the sound [ɑ̃] , circle A. If the second word contains the sound [ɑ̃] , circle B. Listen

1. **Temps Tanne** *(Pause: Slow count of 5)*
2. **Sans Son** *(Pause: Slow count of 5)*
3. **Blond Blanc** *(Pause: Slow count of 5)*
4. **Lent Long** *(Pause: Slow count of 5)*

Test 2 D

Select the word that contains the sound [jɛ̃], as in **chien**. If the first word contains the sound [jɛ̃] , circle A. If the second word contains the sound [jɛ̃] , circle B. Listen.

1. **Bien Bain** *(Pause: Slow count of 5)*
2. **Vingt Viens** *(Pause: Slow count of 5)*
3. **Rhin Rien** *(Pause: Slow count of 5)*

Test 3

ANECDOTE FOR COMPREHENSION

Listen to the following short anecdote.

C'est le 4 septembre. Suzette Leduc téléphone à Marguerite Tremblay. "Allo, Marguerite? . . . . Pouah! Il fait très chaud aujourd'hui, n'est-ce pas? . . . Oui . . . . Est-ce que tu viens au pique-nique avec ma famille et moi? . . . . Oh, non! Ne porte pas de chandail! Il fait trop chaud aujourd'hui . . . . Eh bien, moi, je porte mon chapeau blanc . . . . Ah! Tu n'as pas de chapeau? C'est dommage. Moi, j'ai un beau chapeau jaune. Je te donne mon chapeau jaune pour le pique-nique . . . . De rien, Marguerite . . . . Eh bien! Est-ce que tu viens tout

de suite? L'auto est à la porte et le déjeuner est dans l'auto. . . . . Oui . . . . Oui . . . . Au revoir, Marguerite. Viens vite.

The anecdote will now be repeated. Look at the written test which has been provided and underline the correct completion for each statement.

Choose the correct completion for each of the sentences below, and write your answer on the paper which has been provided.

1. Suzette (writes to, goes to see, telephones) Marguerite.
2. The Leduc family are going on (a sleigh-ride, a picnic, a long motor trip).
3. Suzette is not going to wear a sweater because (the weather is too warm, she hasn't one, her sweater is yellow).
4. Marguerite (can't go, is too warm, has no hat, is in the car).
5. The car (is coming quickly, won't run, is damaged, is at the door).

UNIT 5

AURAL COMPREHENSION TEST 1

Take the sheet you have been given and turn to Test 1. It is the side with the numbered drawings on it. For each series of drawings you will hear a statement that applies to one of the drawings, but not to the others. Listen carefully to the statement, look at the pictures and then decide which picture the statement describes. Circle the letter which corresponds to the picture you have chosen. Here is the statement for the first set of drawings.

1. **Jean vient chez vous.** *(Pause: Slow count of 10)*
2. **Voilà la cuisine.** *(Pause: Slow count of 10)*
3. **Jacques est dans son lit.** *(Pause: Slow count of 10)*
4. **Il porte un chapeau.** *(Pause: Slow count of 10)*
5. **Il y a un couteau à chaque place.** *(Pause: Slow count of 10)*
6. **Voilà du thé.** *(Pause: Slow count of 10)*
7. **Le voilà à la porte.** *(Pause: Slow count of 10)*

AURAL COMPREHENSION TEST 2

Turn your sheet over to test 2.

Test 2 A

Select the word that contains the sound **[ɥi]** , as in **lui**. If the first word contains the sound **[ɥi]** , circle A. If the second word contains the sound **[ɥi]** , circle B.

1. **Lit Lui** *(Pause: Slow count of 5)*
2. **Suis Si** *(Pause: Slow count of 5)*
3. **Oui Huit** *(Pause: Slow count of 5)*

Test 2 B

Select the word that contains the nasal vowel sound [ɔ̃] , as in **bon**. If the first word contains the sound [ɔ̃] , circle A. If the second word contains the sound [ɔ̃] circle B.

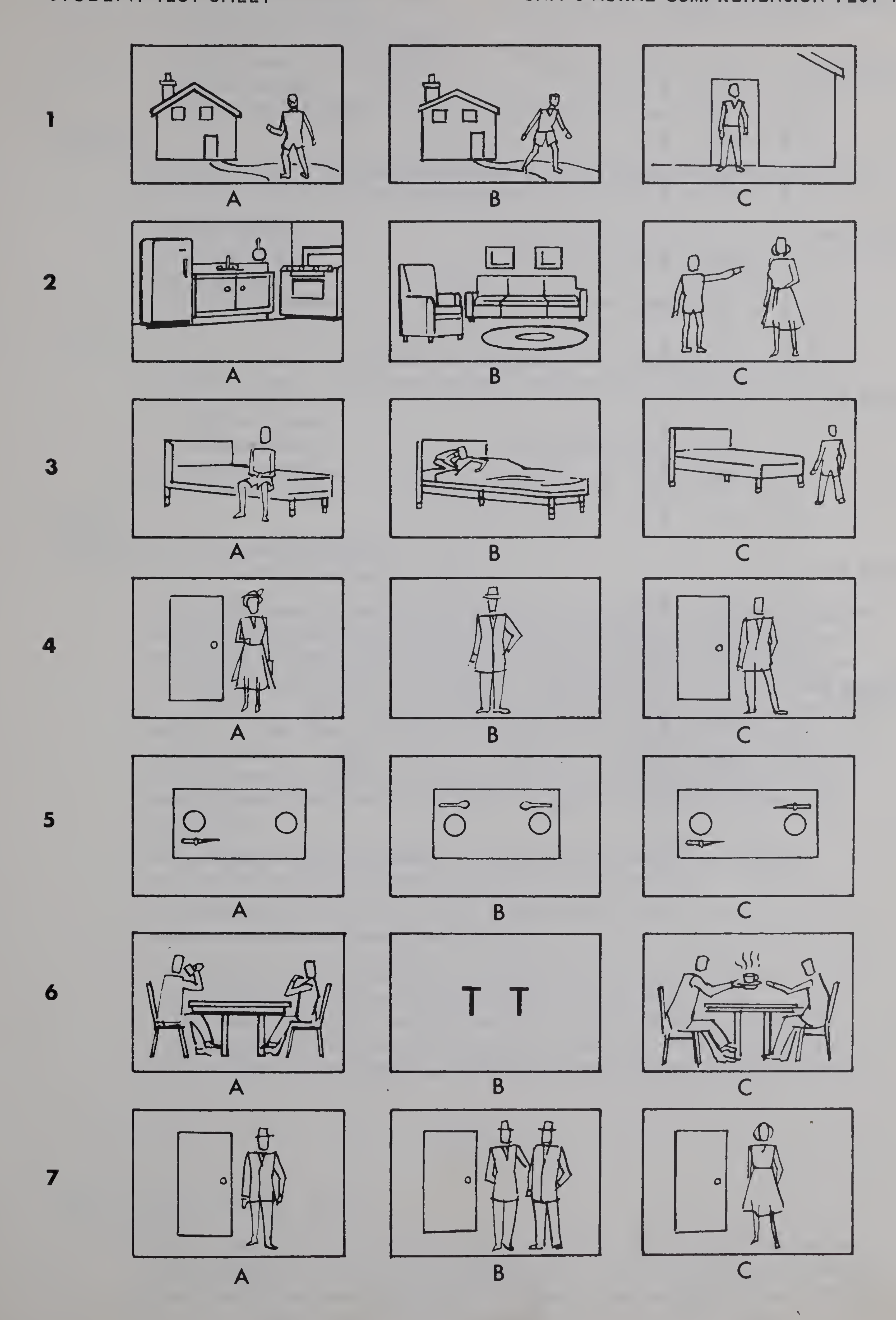
1. **Allons Allo** *(Pause: Slow count of 5)*
2. **Auto Ôtons** *(Pause: Slow count of 5)*
3. **Menton Manteau** *(Pause: Slow count of 5)*

Test 2 C

Select the sentence that contains the word les. If the first sentence contains the word les, circle A. If the second sentence contains the word les, circle B.

STUDENT TEST SHEET

UNIT 5 AURAL COMPREHENSION TEST 1



STUDENT TEST SHEET

UNIT 5, AURAL COMPREHENSION TEST 2

TEST 2 A

1. A B
2. A B
3. A B

TEST 2 B

1. A B
2. A B
3. A B

TEST 2 C

1. A B
2. A B
3. A B

TEST 2 D

1. A B
2. A B

TEST 2 E

1. A B
2. A B

1. **J'ai le livre de Paul.**
   J'ai les livres de Paul. *(Pause: Slow count of 5)*
2. **Je suis avec les soeurs de Paul.**
   Je suis avec la soeur de Paul. *(Pause: Slow count of 5)*
3. **Il a des crayons.**
   Il a les crayons de Paul. *(Pause: Slow count of 5)*

Test 2 D

Select the sentence that contains the word **il**. If the first sentence contains the word **il**, circle A. If the second sentence contains the word **il**, circle B.

1. **Il fait le dîner.**
   Elle fait le dîner. *(Pause: Slow count of 5)*
2. **Il a deux stylos.**
   Elle a deux stylos. *(Pause: Slow count of 5)*

Test 2 E

Select the sentence that contains the word **deux**. If the first sentence contains the word **deux**, circle A. If the second sentence contains the word **deux**, circle B.

1. **Voilà deux chiens.**
   Voilà des chiens. *(Pause: Slow count of 5)*
2. **Voilà deux crayons.**
   Voilà des crayons. *(Pause: Slow count of 5)*

Test 3

ANECDOTE FOR COMPREHENSION

Listen to the following short anecdote.

C'est le 10 février. M. Leduc est à Montréal. Il arrive dans un restaurant. Il regarde le menu. C'est un bon menu. Il y a du poulet, des carottes, des pommes de terre et de la salade de fruits au menu. M. Leduc mange un bon dîner. Il met du beurre sur ses carottes. Après le dîner il téléphone à sa famille à Toronto. "Allo, Jeanne, ça va? . . . . Bon! . . . . Oh oui, ça va très bien ici à Montréal. Ce soir je vais à un match de hockey . . . . Ah! Bon! Les enfants regardent le match de hockey à la télévision ce soir! Très bien . . . . Oui . . . . Oui . . . . Au revoir, Jeanne." Après le dîner chez les Leduc à Toronto les enfants Leduc regardent le match de hockey à la télévision. "Maman! Maman! Viens vite!" crie Henri. "Regarde! Voilà Papa! Voilà Papa à la télévision!"

The anecdote will now be repeated. Look at the written test which has been provided and underline the correct completion for each sentence.

Choose the correct completion for each of the sentences below, and write your answer on the paper which has been provided.

1. Mr. Leduc is having dinner (in front of the television, in Toronto, in a restaurant).
2. He (is not hungry, enjoys his meal, complains to his wife).
3. He (doesn't like butter, asks for some butter, puts butter on his vegetables).
4. Mr. Leduc (goes to a hockey match, plays hockey, watches the match on television)
5. The children see their father (in a restaurant, at the telephone, on television.).

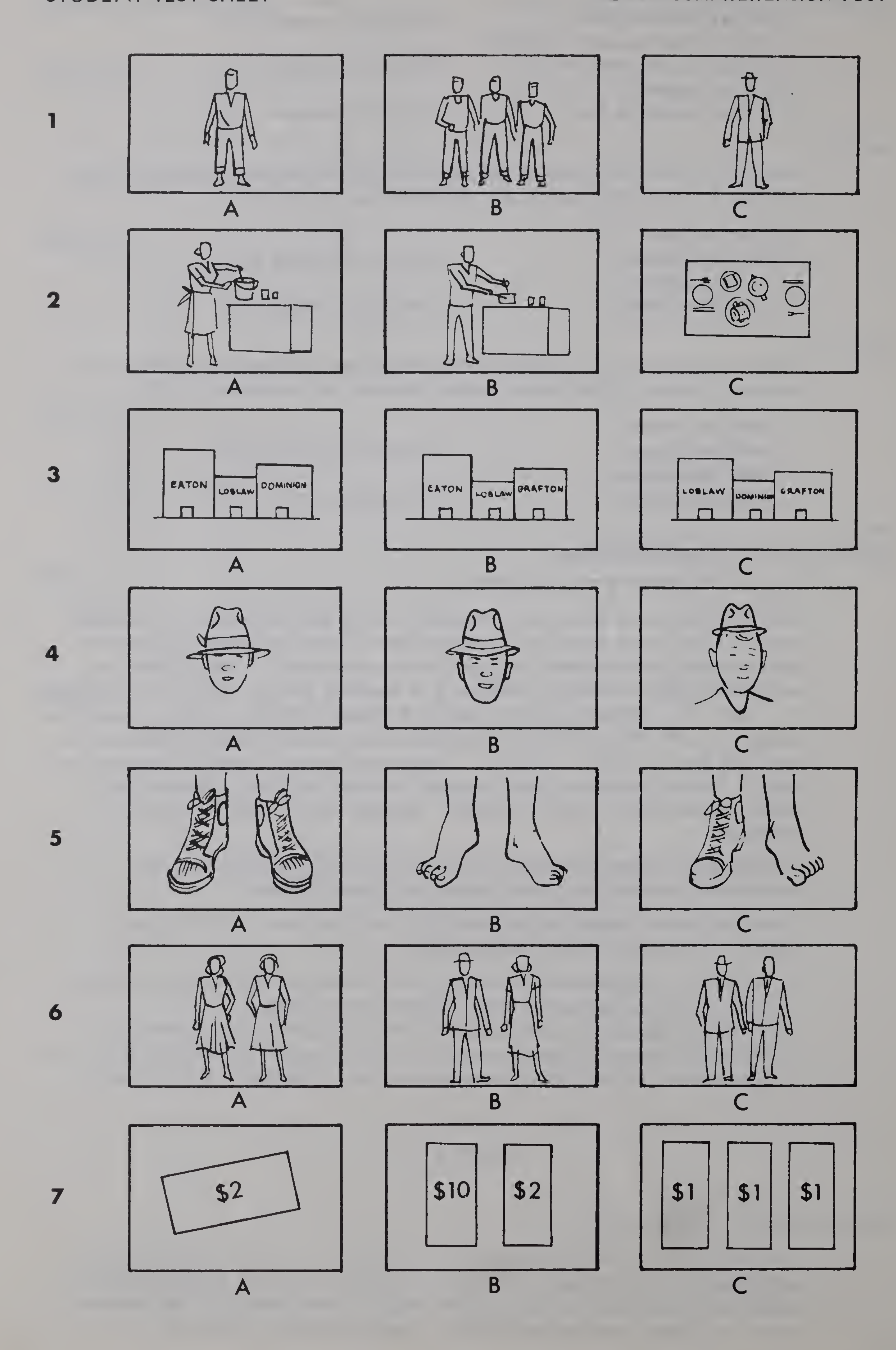
UNIT 6

AURAL COMPREHENSION TEST 1

Take the sheet you have been given and turn to Test 1. It is the side with the numbered drawings on it. For each series of drawings you will hear a statement that applies to one of the drawings, but not to the others. Listen carefully to the statement, look at the pictures and then decide which picture the statement describes.

STUDENT TEST SHEET

UNIT 6 AURAL COMPREHENSION TEST 1



STUDENT TEST SHEET

UNIT 6, AURAL COMPREHENSION TEST 2

TEST 2 A

1. A B

2. A B

TEST 2 B

1. A B

2. A B

3. A B

TEST 2 C

1. A B

2. A B

3. A B

TEST 2 D

1. A B

2. A B

3. A B

TEST 2 E

1. A B

2. A B

Circle the letter which corresponds to the picture you have chosen. Here is the statement for the first set of drawings.

1. **C'est le frère de Jean.** *(Pause: Slow count of 10)*
2. **Elle fait le dîner.** *(Pause: Slow count of 10)*
3. **Il n'y a pas de magasin Grafton.** *(Pause: Slow count of 10)*
4. **Ce chapeau est trop petit.** *(Pause: Slow count of 10)*
5. **Henri ne porte pas de souliers.** *(Pause: Slow count of 10)*
6. **Monsieur Leduc est avec le vendeur.** *(Pause: Slow count of 10)*
7. **Deux dollars, s'il vous plaît.** *(Pause: Slow count of 10)*

AURAL COMPREHENSION TEST 2

Turn your sheet over to Test 2.

Test 2 A

Select the word that contains the sound [t] , as in **te**. If the first word contains the sound [t] , circle A. If the second word contains the sound [t] , circle B. Listen.

1. **thé**
   des *(Pause: Slow count of 5)*
2. **droit**
   trois *(Pause: Slow count of 5)*

Test 2 B

Select the word that contains the sound [p] , as in **papa**. If the first word contains the sound [p] , circle A. If the second word contains the sound [p] , circle B. Listen.

1. **peau** **beau** *(Pause: Slow count of 5)*
2. **beurre** **peur** *(Pause: Slow count of 5)*
3. **fait** **paix** *(Pause: Slow count of 5)*

Test 2 C

Select the word that contains the sound [u] , as in **nous**. If the first word contains the sound [u] , circle A. If the second word contains the sound [u] , circle B. Listen.

1. **pour** **pur** *(Pause: Slow count of 5)*
2. **doux** **du** *(Pause: Slow count of 5)*
3. **jour** **jure** *(Pause: Slow count of 5)*

Test 2 D

Select the word that contains the sound [œ] , as in **neuf**. If the first word contains the sound [œ] , circle A. If the second word contains the sound [œ] , circle B. Listen.

1. **meurt** **mère** *(Pause: Slow count of 5)*
2. **sert** **sœur** *(Pause: Slow count of 5)*
3. **père** **peur** *(Pause: Slow count of 5)*

Test 2 E

Select the word that contains the sound [ɔ] , as in **Paul**. If the first word contains the sound [ɔ] , circle A. If the second word contains the sound [ɔ] , circle B. Listen.

1. **belle** **bol** *(Pause: Slow count of 5)*
2. **sol** **selle** *(Pause: Slow count of 5)*

Test 3

ANECDOTE FOR COMPREHENSION

Listen to the following short anecdote.

C'est le 15 mars. Le petit Jacquot Lamarche est en ville avec sa mère. Mme Lamarche adore les robes, les manteaux et les chapeaux. Le petit garçon adore les autos, les bonbons et les chiens. Mme Lamarche et Jacquot sont devant un magasin de chapeaux. Mme Lamarche regarde les chapeaux. Elle ne regarde pas Jacquot. Jacquot regarde une belle auto blanche. Il ne regarde pas sa mère. Mme Lamarche va dans un magasin. Oh-là-là! Où est Maman? Jacquot regarde dans les magasins. Il regarde dans l'auto. Maman n'est pas là. Un monsieur arrive. "Bonjour, mon petit," dit le monsieur. "Est-ce que tu es perdu?" "Oh non, monsieur!" dit Jacquot. "Je ne suis pas perdu'. Me voilà! C'est ma mère, Monsieur. Ma mère, Mme Lamarche, qui est perdue!"

The anecdote will now be repeated. Look at the written test which has been provided and underline the correct completion for each statement.

Choose the correct completion for each of the sentences below, and write your answer on the paper which has been provided.

1. The story takes place on the (5th, 14th, 15th) of March.
2. Jacquot likes (magazines, cars, hats).
3. Mrs. Lamarche is looking at (Jacquot, a white car, some hats).
4. While Jacquot is not looking, (his dog, his mother, his mother's car) disappears.
5. Jacquot tells the man that (his mother likes hats, he has no father, he is not lost).

UNIT 7

AURAL COMPREHENSION TEST 1

Take the sheet you have been given and turn to Test 1. It is the side with the numbered drawings on it. For each series of drawings you will hear a statement that applies to one of the drawings, but not to the others. Listen carefully to the statement, look at the pictures and then decide which picture the statement describes. Circle the letter which corresponds to the picture you have chosen. Here is the statement for the first set of drawings.

1. **Regarde les garçons devant Suzette.** *(Pause: Slow count of 10)*
2. **Voilà un grand garçon.** *(Pause: Slow count of 10)*
3. **Elle lui parle.** *(Pause: Slow count of 10)*
4. **Mon chien est sous la chaise.** *(Pause: Slow count of 10)*
5. **Il a mal à la tête.** *(Pause: Slow count of 10)*
6. **Elle a une pomme de terre.** *(Pause: Slow count of 10)*
7. **Donne-moi la main.** *(Pause: Slow count of 10)*

AURAL COMPREHENSION TEST 2

Turn your test sheet over to Test 2.

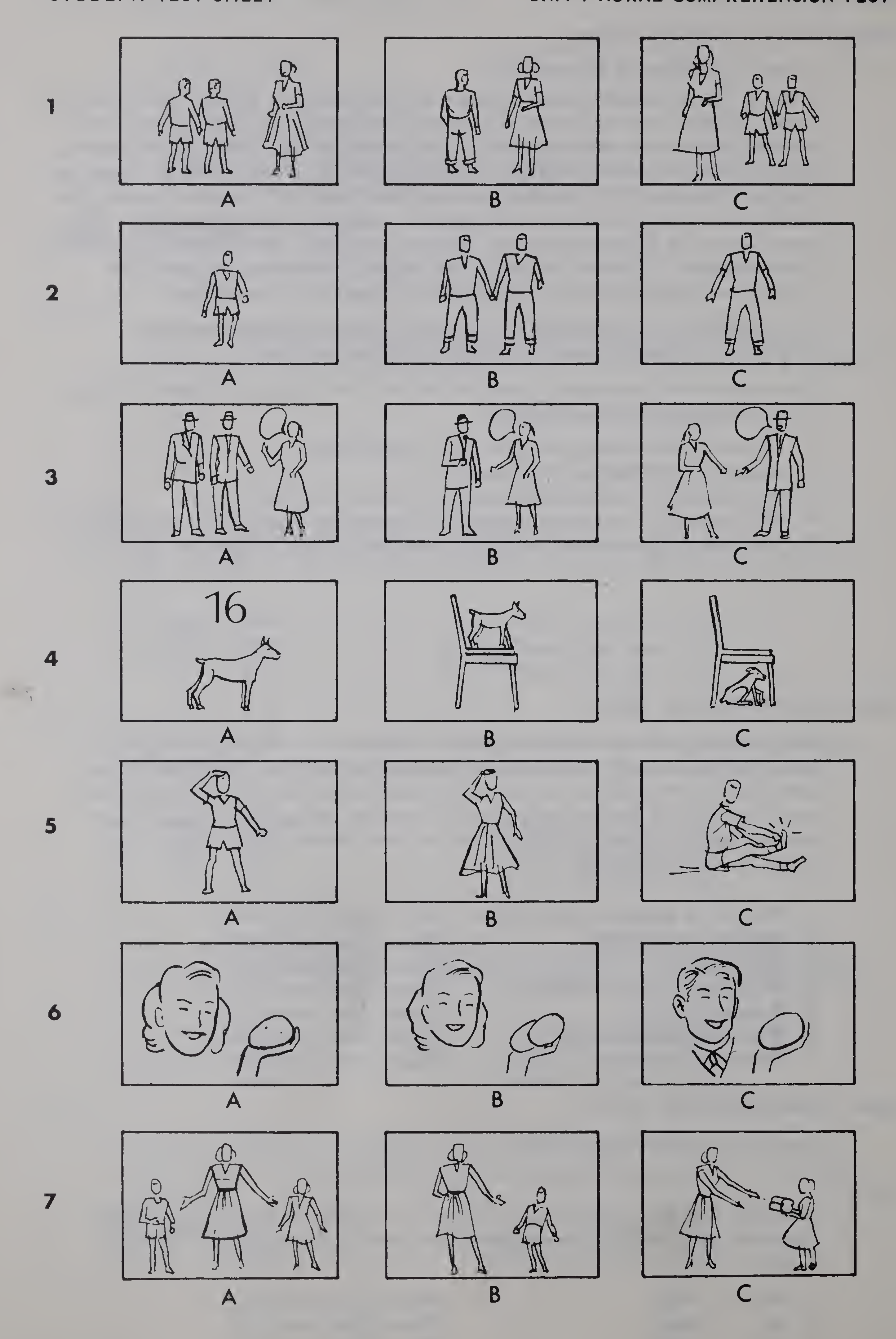
Test 2 A

Select the word that contains the sound [ø], as in **bleu**. If the first word contains the sound [ø], circle A. If the second word contains the sound [ø], circle B. Listen.

1. **vous** **veux** *(Pause: Slow count of 5)*
2. **du** **deux** *(Pause: Slow count of 5)*
3. **nous** **noeud** *(Pause: Slow count of 5)*

STUDENT TEST SHEET

UNIT 7 AURAL COMPREHENSION TEST 1



STUDENT TEST SHEET

UNIT 7, AURAL COMPREHENSION TEST 2

TEST 2 A

1. A B
2. A B
3. A B

TEST 2 B

1. A B
2. A B
3. A B

TEST 2 C

1. A B
2. A B
3. A B

TEST 2 D

1. A B
2. A B
3. A B
4. A B

Test 2 B

Select the word that contains the sound [ɛ] , as in **frère**. If the first word contains the sound [ɛ] , circle A. If the second word contains the sound [ɛ] , circle B. Listen.

1. **peur** **père** *(Pause: Slow count of 5)*
2. **lard** **l'air** *(Pause: Slow count of 5)*
3. **mère** **mort** *(Pause: Slow count of 5)*

Test 2 C

Select the word that contains the nasal vowel sound [ɛ̃] , as in **cinq**. If the first word contains the sound [ɛ̃] , circle A. If the second word contains the sound [ɛ̃] circle B. Listen.

1. **ma** **main** *(Pause: Slow count of 5)*
2. **vingt** **vent** *(Pause: Slow count of 5)*
3. **panne** **pain** *(Pause: Slow count of 5)*

Test 2 D

Select the word that contains the sound [i] , as in **oui**. If the first word contains the sound [i] , circle A. If the second word contains the sound [i] , circle B. Listen.

1. **lit** **les** *(Pause: Slow count of 5)*
2. **six** **cesse** *(Pause: Slow count of 5)*
3. **elle** **il** *(Pause: Slow count of 5)*
4. **mis** **mes** *(Pause: Slow count of 5)*

Test 3

ANECDOTE FOR COMPREHENSION

Listen to the following short anecdote.

Marie Poirier va à l'école à Sudbury. Elle adore le baseball. Elle ne joue pas au baseball, mais elle va à tous les matches de baseball de son école. Elle adore le baseball et elle adore Arthur Tremblay. Arthur joue très bien au baseball, et il est très beau.

Un matin Marie Poirier dit à sa mère, "Maman, je veux manger mon déjeuner à l'école aujourd'hui."

Mme Poirier regarde sa fille. "Pourquoi, ma petite? Il fait beau aujourd'hui. Pourquoi est-ce que tu ne veux pas manger ici?"

"Oh, je veux parler avec mon amie, Hélène, à midi." Le petit frère de Marie arrive dans la cuisine. Il parle à sa soeur. "Ton amie, Hélène, ne mange pas le déjeuner à l'école à midi, Marie. Tu veux manger à l'école avec Arthur Tremblay. Tu adores Arthur Tremblay, n'est-ce pas, ma soeur? Regarde, Maman! Marie a les oreilles très rouges, n'est-ce pas?"

The anecdote will now be repeated. Look at the written test which has been provided and underline the correct completion for each statement.

Choose the correct completion for each of the sentences below, and write your answer on the paper which has been provided.

1. Marie Poirier (likes baseball, doesn't like baseball, plays baseball).
2. Marie usually has lunch (at school, at Helen's house, at home).
3. Marie's little brother says that Marie wants to (eat with Helen, eat with Arthur, come home) at lunchtime.
4. Helen is a friend of (Arthur, Mary's brother, Mary).
5. At the end of the story Mary (has an earache, is embarrassed, is sick).

STUDENT TEST SHEET

UNIT 8 AURAL COMPREHENSION TEST 1



STUDENT TEST SHEET

UNIT 8, AURAL COMPREHENSION TEST 2

TEST 2 A

1. A B
2. A B
3. A B

TEST 2 B

1. A B
2. A B

TEST 2 C

1. A B
2. A B
3. A B

TEST 2 D

1. A B
2. A B
3. A B

TEST 2 E

1. A B
2. A B

UNIT 8

AURAL COMPREHENSION TEST 1

Take the sheet you have been given and turn to Test 1. It is the side with the numbered drawings on it. For each series of drawings you will hear a statement that applies to one of the drawings, but not to the others. Listen carefully to the statement, look at the pictures and then decide which picture the statement describes. Circle the letter which corresponds to the picture you have chosen. Here is the statement for the first set of drawings.

1. **C'est le dix-sept mai.** *(Pause: Slow count of 10)*
2. **Regardez les yeux de Paul.** *(Pause: Slow count of 10)*
3. **Voilà mon lit.** *(Pause: Slow count of 10)*
4. **Il pleut à verse.** *(Pause: Slow count of 10)*
5. **Je vais en ville.** *(Pause: Slow count of 10)*
6. **Il porte un chapeau.** *(Pause: Slow count of 10)*
7. **Toi, tu es la vendeuse.** *(Pause: Slow count of 10)*

AURAL COMPREHENSION TEST 2

Turn your test sheet over to Test 2.

Test 2 A

Select the word that contains the sound [v], as in **voilà**. If the first word contains the sound [v], circle A. If the second word contains the sound [v], circle B. Listen.

1. **fou** **vous** *(Pause: Slow count of 5)*
2. **je vais** **je fais** *(Pause: Slow count of 5)*
3. **bien** **viens** *(Pause: Slow count of 5)*

Test 2 B

Select the word that contains the sound [s], as in **son**. If the first word contains the sound [s], circle A. If the second word contains the sound [s], circle B. Listen.

1. **sac** **chaque** *(Pause: Slow count of 5)*
2. **chaise** **seize** *(Pause: Slow count of 5)*

Test 2 C

Select the sentence that contains the word **un**. If the first sentence contains the word **un**, circle A. If the second sentence contains the word **un**, circle B. Listen.

1. **Voilà un chien.**
   Voilà une chaise. *(Pause: Slow count of 5)*
2. **C'est un vendeur.**
   C'est une vendeuse. *(Pause: Slow count of 5)*
3. **J'ai une cousine.**
   J'ai un cousin. *(Pause: Slow count of 5)*

Test 2 D

Select the sentence that contains the word **le**. If the first sentence contains the word **le**, circle A. If the second sentence contains the word **le**, Circle B. Listen.

1. **Paul ne mange pas de toast.**
   Paul mange le toast de son père. *(Pause: Slow count of 5)*
2. **Prends la chaise de Paul.**
   Prends le chandail de Paul. *(Pause: Slow count of 5)*
3. **Il regarde le match de hockey.**
   Il regarde les matches de hockey. *(Pause: Slow count of 5)*

Test 2 E

Select the word that contains the sound **[o]** , as in **beau**. If the first word contains the sound **[o]** , circle A. If the second word contains the sound **[o]** , circle B. Listen.

1. **dos** **de** *(Pause: Slow count of 5)*
2. **cheveux** **chevaux** *(Pause Slow count of 5)*

Test 3

ANECDOTE FOR COMPREHENSION

Listen to the following short anecdote.

Paulette et sa mère sont dans la cuisine. Mme Dubois fait des sandwichs et Paulette met les sandwichs sur une grande assiette.

C'est le onze mai. C'est l'anniversaire de Paulette. Il y a une partie chez les Dubois ce soir. C'est une partie pour Paulette.

Suzette vient à la partie avec son frère Jacques. Ils donnent un beau cadeau à Paulette pour son anniversaire. C'est un parapluie. Paulette a un manteau de pluie jaune, et le parapluie est jaune aussi. Paulette adore cette couleur.

"Oh, merci, Suzette! Merci, Jacques! C'est un beau parapluie!" dit Paulette.

Après la partie, Suzette dit au revoir à Paulette et à Mme Dubois. Jacques ouvre la porte et regarde dans la rue.

"Oh, Suzette!" dit-il. "Regarde! Il pleut à verse et tu ne portes pas ton manteau de pluie."

"Oh-là-là!" dit-elle, "et je n'ai pas mon parapluie!"

"C'est dommage," dit Paulette. "Eh, bien, Suzette, moi, j'ai un beau parapluie. Prends mon parapluie jaune!"

"Mais non!" dit Suzette. "C'est ton cadeau d'anniversaire!"

"Mais si!" dit Mme Dubois. "Prends le parapluie, Suzette."

"Oh, merci, Paulette! Merci, Mme Dubois!" dit Suzette. "Vous êtes bien gentilles!" Et Suzette va dans la rue sous le beau cadeau de sa cousine.

The anecdote will now be repeated. Look at the written test which has been provided and underline the correct completion for each statement.

Choose the correct completion for each of the sentences below, and write your answer on the paper which has been provided.

1. There is a (surprise party, a birthday party, a Christmas party) at Paulette's house.
2. Suzette and Jacques take (sandwiches, raincoats, a gift) to the party.
3. After the party, Jacques discovers that (his yellow raincoat is missing, it is pouring, he has lost his gift).
4. Paulette wants her cousins (to stay all night, to borrow the gift, to take home the extra sandwiches).
5. A good title for this story would be (Finders Keepers, A Stitch in Time, The Indian Givers).



SONGS

ICI ON PARLE FRANÇAIS, Level I, provides a recorded presentation on tape of the melody and first verse of lyrics for each of the songs listed below. Teaching procedures for songs are provided in the Reference Booklet.

The songs chosen to accompany *ICI ON PARLE FRANÇAIS, Level I,* represent some of the musical folklore of France and of Canada, and reflect something of the culture of both origins.

Students should learn French songs for the pleasure of singing rather than for vocabulary development. There should be no translation or explanation of the lyrics. However, valuable practice in pronunciation is inherent in the learning and singing of French folk- and nonsense-songs.

Whenever possible, songs should be used as the basis for activities such as pantomime, clapping, dancing, and other rhythmic exercises.

There is no suggested limit to the number of songs to be taught in the school year. It is recommended that at least one song be learned with each of the eight units of work in *ICI ON PARLE FRANÇAIS, Level I,* but seventeen songs are provided in this booklet and on the music tape, and teachers are free to include suitable favorites of their own in the repertoire. Students will enjoy learning a wide variety of songs rather than a few melodies and many verses for each tune.

Fatigue, monotony, tension, restlessness – these and other enemies of learning – will be quickly put to flight by a cheerful, lively song. The sound of happy music should become a familiar characteristic of the daily French lesson.

The songs suggested for use with *ICI ON PARLE FRANÇAIS, Level I,* are printed in this booklet in the order of presentation on the music tape. Two songs are designated for each Unit of the course, but teachers are under no obligation to teach all of the songs or to follow the printed sequence.

UNIT 1

MON MERLE

Mon merle a perdu une plume (deux plumes, etc.)
Mon merle a perdu une plume, plume, plume. (deux plumes, etc.)
Il ne chantera plus, mon merle,
Il ne chantera plus.

DANS LA FORÊT PROCHAINE

Dans la forêt prochaine
On entend le coucou;
Du haut de son grand chêne
Il répond au hibou:
Coucou, coucou . . . .

Dans la forêt prochaine
On entend le hibou;
Du haut de son grand chêne
Il répond au coucou:
Houhou, houhou . . . .

UNIT 2

JAMAIS ON N'A VU

Jamais on n'a vu, vu, vu,
Jamais on ne verra, ra, ra,
La queue d'une souris, ris, ris,
Dans l'oreille d'un chat, chat, chat.

FRÈRE JACQUES

Frère Jacques, Frère Jacques,
Dormez-vous? Dormez-vous?
Sonnez les matines. Sonnez les matines.
Dig, din, don! Dig, din, don!

UNIT 3

UN KILOMÈTRE À PIED

Un kilomètr' à pied,
Ça use, ça use,
Un kilomètr'à pied,
Ça use les souliers.

Deux (trois, etc.) kilomètr'à pied . . .

D'OÙ VIENS-TU, BERGÈRE?

D'où viens-tu, bergère?
D'où viens-tu?
D'où viens-tu, bergère?
D'où viens-tu?
Je viens de l'étable,
De m'y promener;
J'ai vu un miracle
Ce soir arrivé.

Qu'as-tu vu, bergère?
Qu'as-tu vu?
Qu'as-tu vu, bergère?
Qu'as-tu vu?
J'ai vu dans la crèche
Un petit enfant
Sur la paille fraîche
Mis bien tendrement.

UNIT 4

ET PATATI

Et pa pa pa et ta ta ta
Et pa ta ti et pa ta ta,
Ça suffit bien,
On t'remercie,
Maint'nant tu peux rester assis.

AU CLAIR DE LA LUNE

Au clair de la lune,
Mon ami Pierrot,
Prête-moi ta plume,
Pour écrire un mot.
Ma chandelle est morte,
Je n'ai plus de feu,
Ouvre-moi ta porte,
Pour l'amour de Dieu.

UNIT 5

J'AIME À CHANTER

J'aime à chanter,
Qui veut chanter avec moi?
Tu veux chanter?
Je vais chanter avec toi.
Nous chantons tous,
Oui, nous chantons avec vous.

ALOUETTE

Alouette, gentille Alouette,
Alouette, je te plumerai.
Je te plumerai la tête,
Je te plumerai la tête,
Et la tête, et la tête,
Alouette, alouette . . . oh!

Alouette, gentille alouette,
Alouette, je te plumerai.
Je te plumerai les yeux (le bec, les ailes, etc.)

UNIT 6

NAPOLÉON

Napoléon avait cinq cents soldats.
Napoléon avait cinq cents soldats.
Napoléon avait cinq cents soldats
Marchant du même pas.
Napoléon avait cinq cents chevaux
Napoléon avait cinq cents chevaux
Napoléon avait cinq cents chevaux
Marchant du même trot.

UNE BERCEUSE

Petit enfant, déjà la brume
Autour de la maison s'étend;
Il faut dormir quand vient la lune,
Petit enfant, petit enfant.

UNIT 7

SAVEZ-VOUS PLANTER

Savez-vous planter les choux,
À la mode, à la mode?
Savez-vous planter les choux,
À la mode de chez nous?

On les plante avec les pieds (les genoux, les coudes, etc.)

À la mode, etc.

IL ÉTAIT UNE BERGÈRE

Il était une bergère,
Et ron et ron, petit patapon;
Il était une bergère
Qui gardait ses moutons, ton, ton,
Qui gardait ses moutons.

Elle fit un fromage
Et ron et ron, petit patapon,
Elle fit un fromage
Du lait de ses moutons, ton, ton,
Du lait de ses moutons.

UNIT 8

AH! LES CROCODILES

Un crocodil' s'en allant à la guerre
Disait au r'voir à ses petits enfants.

Ah! les cro-cro-cro, les cro-cro-cro,
Les crocodiles,
Sur les bords du Nil ils sont partis,
N'en parlons plus.
Ah! les cro-cro-cro, les cro-cro-cro,
Les crocodiles,
Sur les bords du Nil ils sont partis,
N'en parlons plus.

Traînant ses pieds, ses pieds dans la poussière,
Il s'en allait combattr' les éléphants.

SUR LE PONT D'AVIGNON

Sur le pont d'Avignon,
L'on y danse, l'on y danse,
Sur le pont d'Avignon,
On y danse tous en rond.
Les bell's dam's font comm' ça,
Et puis encore comm' ça.
Les beaux messieurs font comm' ça,
Et puis encore comm' ça.
Les beaux soldats font comm' ça,
Et puis encore comm' ça.

BIRTHDAY SONG

JOYEUX ANNIVERSAIRE

Joyeux anniversaire!
Joyeux anniversaire!
Joyeux anniversaire!
Joyeux anniversaire!

GAMES

The inclusion of games in a language program serves many purposes. Games provide a change in focus, a break in routine for the students, and yet allow the teacher to drill basic course material.

Most games suggested here are simple contrivances to provide fun in the classroom and opportunity for drill. When a class has mastered some element of the program, games should be used to create a new context for review.

Only a few suggestions are given. It is hoped that the individual teachers will use their own imagination to add variety to their program. New language experience can be introduced by giving the teams names, e.g. les **Tigres**; les **Éléphants, etc.**

For notes on conducting games, see the Reference Booklet, p.12.

GAME 1

A student comes to the front of the class and turns his back to the class. The teacher points to a seated student who disguises his voice and speaks to the student at the front. "**Bonjour . . .**". The student at the front has three guesses to identify the speaker. If he fails, the student who disguised his voice replaces him. If he succeeds, he remains at the front.

Conversational pattern: Student 1: **Bonjour, Jean.**
Student 2: **C'est Paul?**
Class: **Non, ce n'est pas Paul.**
(Oui, c'est Paul.)

GAME 2

The teacher takes half the front board space for Team A, and the other half for Team B. He writes the numbers 1 to 10 in a scattered fashion on each half of the board. The class is divided into two teams. The first member of each team comes to the front and stands in front of his half of the board with a brush in his hand. The teacher calls out a number. The student who first finds the number and rubs it out gains a point for his team. (When students learn more numbers later in the course, these should be included.)

GAME 3

The class is divided into two teams. Students remain seated. The teacher writes on the board "4 + 2". The first member of each team calls out the answer. The student who speaks out first with the correct answer gains a point for his team.

GAME 4

The students in each row form a team. Beginning with the first students, each row numbers off individually. Bad pronunciation or hesitancy loses a point. A point is given for each number correctly named.

GAME 5

The teacher takes a known object in his hand and puts his hand behind his back. **"J'ai quelque chose à la main. Qu'est-ce que c'est?"** The student who guesses correctly (**C'est un . . .** ?) replaces the teacher.

GAME 6

Two teams. The first member of each team comes to the front. The teacher writes a number on the board and then says **"C'est cinq (etc)?"** The first student to answer correctly **"Oui, c'est cinq"** or **"Non, c'est sept"**, gains a point for his team.

GAME 7

The same as Game 6. Replace numbers by objects.

GAME 8

The same as Game 6. The question is now **"C'est le livre de Marie?"**. Both object and name can be varied.

GAME 9

John is sent to the front. He turns his back to the class. John calls out **"Bonjour, Paul"**. The teacher points to a student other than Paul who says **"Au revoir, Jean"**. John must guess who is answering. He has three guesses.

Conversational pattern:	John:	**Bonjour, Paul.**
	George:	**Au revoir, Jean.**
	John:	**C'est Robert?**
	Class:	**Non, ce n'est pas Robert.**
		(Oui, c'est Robert.)

GAME 10

The teacher holds up an object and says **"De quelle couleur est . . . ?"** The member of the competing teams to name the colour correctly wins a point.

GAME 11

A student stands in front of the class. He says **"Je vais téléphoner à . . . "**. He immediately calls out a number between 5 and 10 and points to another student. The student named, must walk to the board and write the number on the board before the second student can count backwards from the given number to one. If he succeeds, he replaces the student at the front.

GAME 12

The first student begins. **"Je mets la table. Sur la table je mets un couteau"**. Each subsequent student must repeat this and add another object. If a student omits an object already named, he is out.

GAME 13

"Simon dit" corresponds to "O'Grady says". All the students stand. The teacher, or later, a student, gives commands to the students. The students must not respond to a command unless it is preceded by **"Simon dit"**. If a student responds when the command is not preceded by **"Simon dit"**, he is out and must sit down. Students do not reply orally to these commands.

GAME 14

The class is divided into two teams. The first member of Team A asks the first member of Team B a question. He may ask any question that arises out of the course of studies. If the first member of Team B answers the question correctly, he then has the right to ask the first member of Team A a question. If he makes a mistake in his answer, Team A gets a point, and the first member of Team A can ask the same question of the second member of Team B.

ACTIVITIES

Often, during a class, a teacher becomes aware that the collective attention of a class is wandering far from the subject matter. It may be a special mood of the day; it may be the weather; it may be a reaction to a period of heavy concentration. Whatever the cause, it is important to regain the attention of the class immediately.

An effective technique is the sudden interjection of commands which will give the students some physical activity. The commands are given in French and interpreted by the teacher through gestures and pantomime. Swiftness in delivery of the command and in immediate reaction by the student are very important.

The students do not repeat these commands. They simply carry out the action. You will find, however, that your better students will soon be anxious to take over the teacher's part and to give the commands to the rest of the class.

Listed below are a few examples of the type of activity possible. Teachers will create many more for themselves.

Levez-vous. Asseyez-vous. *(Given in rapid sequence.)*
Les garçons, levez-vous. Les jeunes filles, levez-vous.
Les garçons, asseyez-vous. Les jeunes filles, asseyez-vous.
Levez la main (jambe) droite. Baissez la main (jambe) droite.
Levez la main (jambe) gauche. Baissez la main (jambe) gauche.
Fermez les yeux.
Ouvrez les yeux.
Tournez à droite.
Tournez à gauche.
Sautez en l'air. (une fois, deux fois, etc.)
Touchez le plancher (une fois, deux fois).
Touchez la tête. (le nez, la bouche, etc.)
Touchez la tête (etc.) avec la main gauche (droite).
Faites deux (etc.) pas en avant.
Faites deux (etc.) pas en arrière.
Si tu portes un chandail vert, lève-toi.
Si tu portes des souliers noirs, assieds-toi. (etc.)

Date Due

EDUC APR 13 '77			
APR 6 RETURN			
EDUC JL 25 '77			
JUL 20 RETURN			
Returned OCT 21 '77			
DUE EDUC NOV 9 '77			
Returned NOV 9 '77			
EDUC JA 1 6 '78			
Returned DEC 6 '77			
EDUC FE 15 '78			
MAR 28 RETURN			
BINDERY			

DATE DUE SLIP

Date Due AUG 14 '79	DUE EDUC AUG 18 '87
AUG 2 RETURN	AUG 12 RETURN
EDUC [illegible]	DUE EDUC FEB 08 '91
MAR 4 RETURN	JAN 31 RETURN
DUE EDUC [illegible] '81	
RETURN MAR 13 '81	
DUE EDUC MAR 20 '81	
RETURN MAR 17 '81	
DUE EDUC JUN 25 '81	
RETURN JUN 16 '81	
EDUC AU 28 '81	
RETURN AUG 31 '81	
DUE EDUC OCT 04 '84	
OCT 04 RETURN	

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